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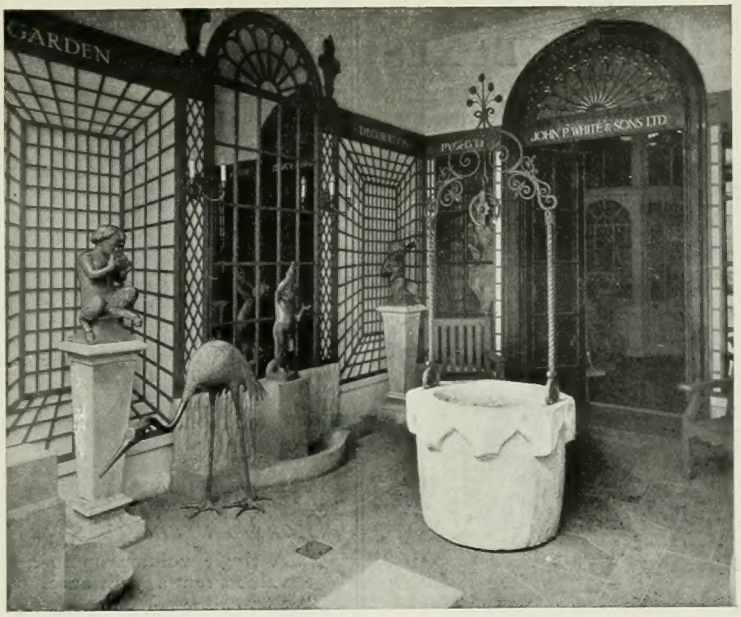

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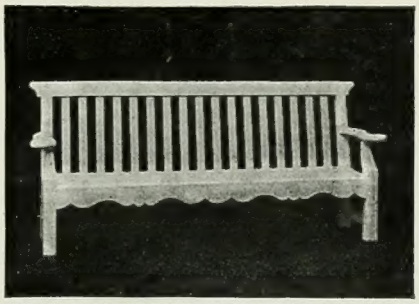

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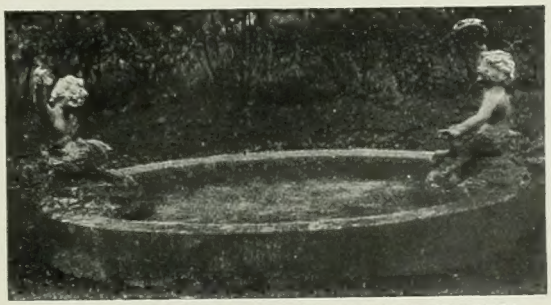

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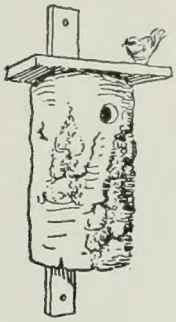

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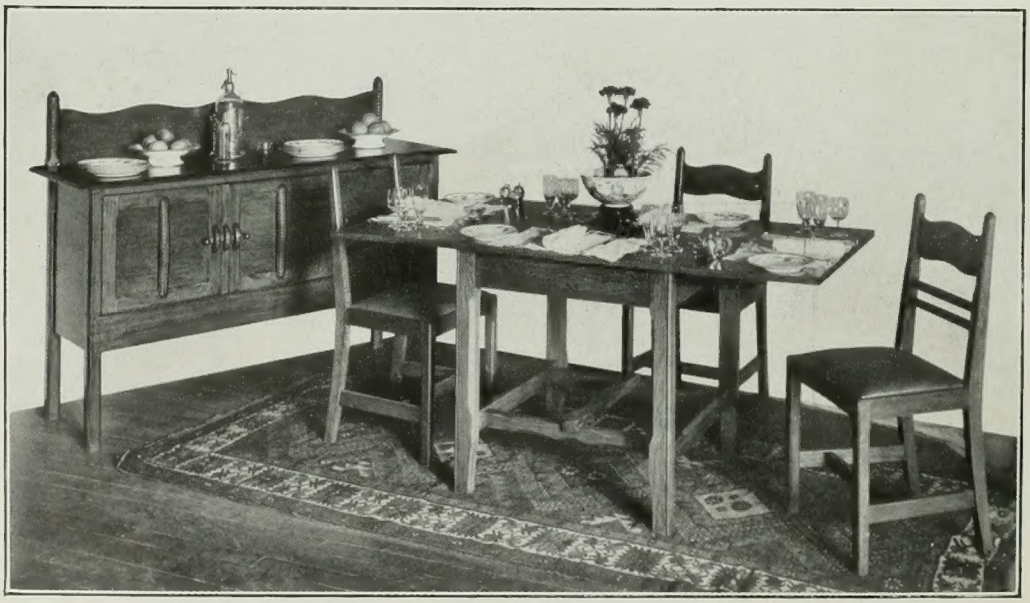

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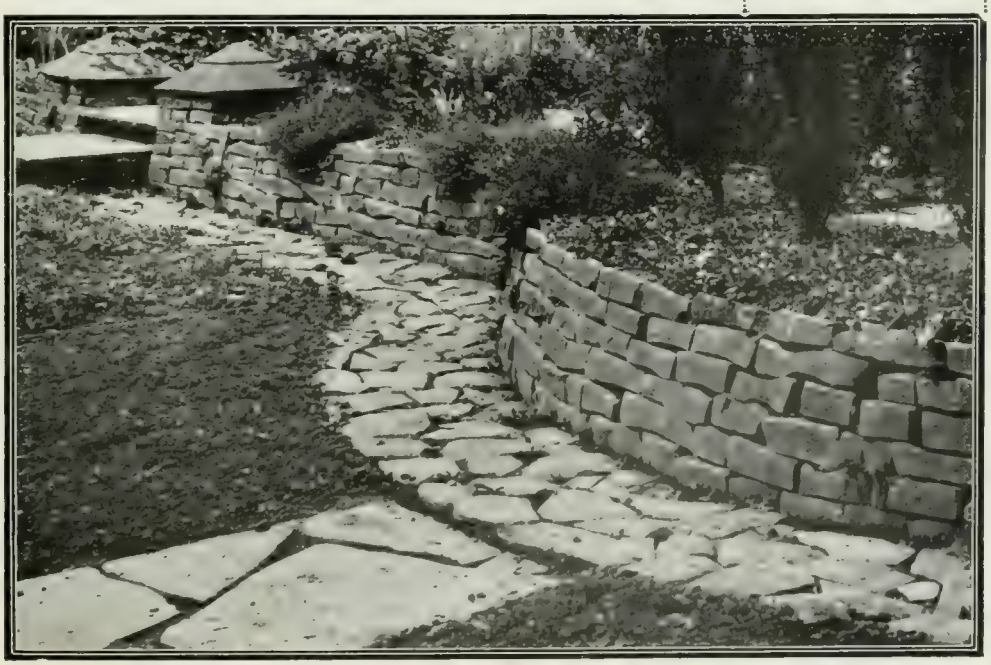

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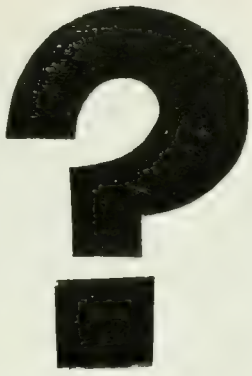

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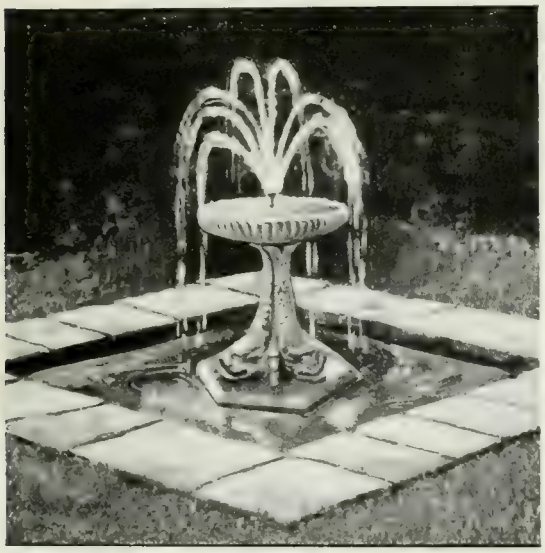

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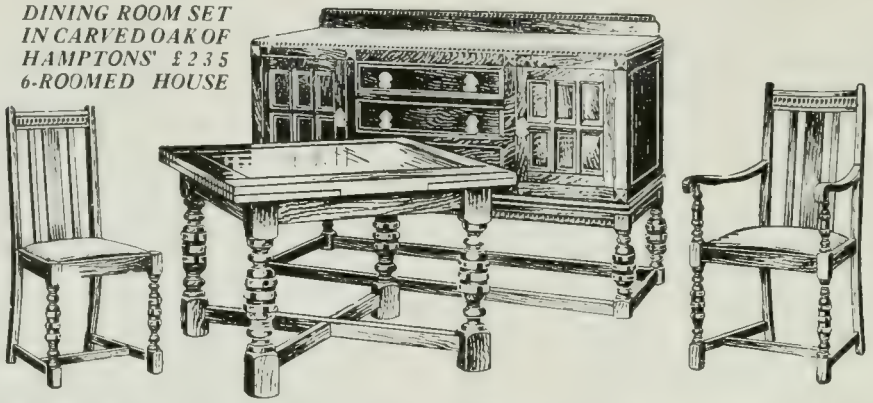

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Note.—Several of the photographs in this volume were taken by Mr. H. Nelson King (of 4, Avenue Road, Goldhawk Road, W.6), Messrs. Malby and Son (Chelmsford Road, E.18), and Mr. Wm. H. Ransford (of Belsize Park Studios, N.W.3).

HETHER it be the soft loveliness of some pastoral landscape, or the more dramatic quality of hills or mountains, fine scenery has a quality to which the mind of everyone responds to a greater or lesser degree. It makes an appeal to the emotions akin to that experienced when hearing good music or on beholding some idealised beauty of form, such as a masterpiece of statuary. The human mind is sensitive in a thousand different ways, but the strong appeal that gardens and garden scenery make is general, and to a very remarkable degree. Everyone acquires, consciously or unconsciously, a personal and individual taste; but critical taste in relation to the art of garden design is generally less cultivated than it is to that of most other types of artistic work. Why this is so, it is difficult to say, for garden design is as much an art as any kind of work must be that has for its object the creation of beauty. Gardens are always before our eyes, they are at certain times almost lived in, and our minds are influenced by them, as they must be by anything that is a part of life's setting.

It is possible to treat every sort of work with the care, taste, and inspiration which is something akin to genius. The quality of art is progressive, and excellent as certain gardens may be of their kind, there are some which are definitely of higher artistic rank than others. Probably the highest form of garden design is that which merges into what may be called the creation of landscape, possibly enhanced by the presence and contrast of architecture or sculpture. Symmetry, or the arrangement of parts in an even manner, can be productive of fine and dignified results. There is value in repetition, and clipped box, yews, bays, or similar trees placed uniformly on both sides of a walk, or in a formal garden, can by carefully considered spacing be made to give both character and length. The successful placing of trees for this purpose is exemplified by the view of the long walk in the Oxford Garden (Page 28). Effective, however, as such a treatment may be, it has not quite the æsthetic value possessed by glades in which the opposing masses of planting are arranged with the nicest regard to balance of form and colour. Garden planning, as an art, is not merely the piecing together of a number of different kinds of gardens, such as a flower garden, a rock garden, a water garden, etc., without the exercise of any great care as to the harmonious relationship of parts with the whole, nor does it imply the scattering of ornaments, without due regard to their suitability. Garden design is not this. It is firstly an appreciation of the possibilities offered by skilful management of the contours of the ground, which can be some of the loveliest things in a garden. It is the realisation of the atmosphere of the place and the development of that atmosphere in the best way. It is the inclusion of formal terraces and gardens suitable to the character of the house, and

the relation and contrast of these with beautifully balanced glades and planting. It is the appreciation of every existing tree, or group of trees, water, slopes, hollows and views, and the relating of the new scheme to them in such a way that when completed it would seem that nothing else had been possible. It is the harmonious relation of the garden to the house, and of the gardens to the surrounding scenery. It is the contrast of lawns and walks or gardens of soft shades with those full of strong colours. It is the careful choice and nice placing of enough ornaments to give the necessary interest at certain defined points—but never one too many. It is the weaving of all these into a unity, so that one longs to work or rest in it, and appreciate its wonderful beauty. If the art of garden making is raised to a higher level it will, in its development, give pleasure in proportion to the more critical taste that is at the same time its cause and its effect.

DESIGN.—Gardens may be classified briefly into several kinds, according to the character of their design, their size, situation, the nature of their surroundings, etc. The smallest, which is generally the little garden of a town house, should be treated as a court of lawn or paving surrounded with flower filled borders. Then there is the larger town or suburban garden, generally of two or more divisions; it may be a lawn, herbaceous borders, a rose garden, and perhaps a rock garden and glades, or a wild garden. There is also the larger town or smaller country garden, with lawns and often large trees, and there are finally the more extensive grounds of country houses with formal gardens, lawns and trees, the whole possibly set in a park of smaller or greater extent. This last type may again be subdivided into two classes: one, the nicely balanced garden in which everything is newly planted and consciously kept to a certain scale; and secondly, and that generally the most extensive of all, in which spreading lawns and old timbered trees form the setting for the new formal gardens and informal glades.

The architectural character of the house must be the keynote for any architectural treatment in the garden, but it is a keynote on which an infinite number of variations may be played. The design as a whole, walls, the treatment of the paving (whether plain or patterned), the placing of statuary or ornaments, all of these can be full of interest in any case, and in a small garden they can, like miniature portraits, be given a perfection of detail that the scale of a larger one might make impossible. In London and the larger cities, where because of unfavourable atmospheric conditions plants do not always thrive, planting should be reduced to the minimum and plants should be so massed that the colours of their flowers tell to the greatest advantage against their background of walls and foliage. Every type of garden, small

and large alike, will show the result of good proportion in planning by its apparently greater extent. Gardens consisting of a lawn or lawns, in the same plane, with planting so low around them that the whole extent may be seen at a glance, are usually tame and uninteresting, and leave little desire for closer acquaintance. This is fundamentally wrong, as any but the smallest should be a series of changing pictures, each having its own beauty, each relating to its surroundings, and each contributing towards the ultimate beauty of the whole. A necessary preliminary to planning is the laying down of vistas, and axial lines, on which these are built, must, so to speak, form the skeleton of the design. The positions of such lines are not always obvious, and require great nicety of judgment in their selection, but so important are they that the whole design can be either made or marred by their placing. When the reverse is the case, and separate gardens are indiscriminately pieced together, there must result a restless lack of unity and cohesion in the whole. Axial lines may cross and recross one another, with their intersections possibly marked by some ornament. In the wilder parts these intersections can often be made interesting by treating them as clearings amongst trees, planted it may be with azaleas and lilies, or rhododendrons, or other plants that thrive in the half shade that would be given in such a position; or drifts of narcissi and bluebells could carpet the ground in spring. Axial lines should be given definite termination, and temples, arbours, garden ornaments, fountains, seats, and wrought iron gates may be placed to supply this interest. Again it must be understood that in this connection axial lines are not necessarily straight lines, and that beautiful effects can be obtained by carrying them through curving borders, the effect of which is accentuated by special interest in the planting. By the skilful use of formal and informal design in combination, the most difficult sites may be made beautiful. The planning, aspect, and characteristic peculiarities of the house should each have due consideration, and house and grounds together should form one harmonious whole, if that restful feeling which is typical of the best examples of the English garden is to be secured. Planning should be so arranged that the principal entrance and each window of any importance commands objects of interest, or pleasing views. This close relationship between house and gardens is all-important and cannot be over-stressed: the two should relate so easily and naturally, that each may seem the essential complement of the other. Nearly every site has an atmosphere peculiarly its own, and the garden designer is successful in so far as he realises this principle and works in accordance with its dictates. It may in a small or town garden be created by walls or other boundaries, and the motif suggested might be to treat the garden as a paved or brick court with the introduction of suitable architectural interest, and also with the idea of

creating the greatest feeling of space. The paving could be of brick or stone, or patterned in brick and stone; stone, which is harder and more durable than brick, being used to form the more direct paths, with bricks in squares, or herring-boned, to fill in the intervening spaces. A wall- or other fountain, or dipping well, could receive interesting treatment, and would supply sun-warmed water for the plants, and one or more seats or benches would be effective and useful. To take another example, pools or streams, would supply a clear and unmistakable lead: approaches to them would be emphasised and their beauty enhanced to the greatest degree. Or again, the presence of trees will dominate both practical and æsthetic considerations. Vistas may be formed in or through them, or they may emphasise or be emphasised by other planting in their vicinity. Advantage may be taken of them also to frame important views, so that vistas in the garden may have visual connection with more distant scenery. This atmosphere of a garden or site is really, however, something intangible, to which everything—trees, contours, the architectural character of the house, the presence of water or rock, and the surroundings all contribute. I have seen a single pine or a group of pine trees so beautiful in outline that one instinctively felt that the scheme of the garden must be subordinated, and lead the eye to them as the principal feature.

Landscape gardening as a term is of too wide application. It implies the opposite of formal design, and should signify the creating of effects by studied management of the soil and by informal arrangements of trees, plants, and lawns. In a purely landscape garden there would be no walls, paved paths or formal pools, only the natural effects produced by beautiful contours of the ground, with planting of trees, shrubs, and flowers all arranged with the nicest regard to rhythm of line, and balance of form and colour. There might be natural water but no formal pools, rock and wild but no formal gardens, stepping-stones but no formal paths. It is generally thought that to produce these effects extensive grounds are essential, but this is not the case, as they can be introduced successfully into quite small places if the question of scale be duly considered. The Japanese are masters of this form of design, and by a most artistic handling of the simplest of materials they obtain a truly remarkable perfection of balance and variety of treatment.

Apart from the small garden of one or two divisions, the factor that makes the best modern gardens so superior to most of those of earlier times, is the happy blending of formal with informal work in the one design. To appreciate this fact to the full it is only necessary to compare the gardens of the Victorian era with the best of those of modern times, when the lack of interest in the former becomes abundantly apparent. Where the site possesses no particular character it will be

necessary to create interest. A suitable way of doing this, particularly on level sites, is to form a sunk garden. The sunk portion may be in one level only, or successive flights of steps, and levels may lead to the lowest central space; the depth of such sinking would be entirely a matter of proportion. To sink too much and too abruptly, a common fault, not only destroys the continuity of the garden as a whole, but in the case of small gardens tends to decrease their apparent extent. The safe rule is, the smaller the garden the less should the whole sinking be. It may be possible to elaborate some part of the terrace, or perhaps to lead it into some formal paved court. The fact of being able to walk out of the house on to dry pavement adds appreciably to the enjoyment of the garden and makes it possible for the greater part of the year. From the terrace the whole scheme should work up to some point of chief interest. This point or climax would probably be in or near the centre of the grounds, and might be in the nature of a formal or sunk garden, some suitable ornament, or a fountain or pool, the essential consideration being that it is in scale and harmony with the size and character of the ground under treatment. As well as this climax there would probably, in more extensive places, be secondary points of interest at suitable positions, and indeed, sustained and varied interest must be maintained through the grounds. There is infinite scope in the planning and arrangement of a garden, but there are at the same time fundamental requirements demanded both by practical and æsthetic considerations. To secure dignity and breadth it is generally advisable to preserve an open space of lawn around the house and terrace. Again, trees planted too near the house may give a sombre appearance and spoil lawns or beds by their shade. There is also risk of damp from their overhanging branches, or their roots penetrating into or beneath foundations may cause structural damage to the building. The earlier manner of planning by division into so many rectangular spaces with a central walk leading from the house to the more distant parts is no longer considered good. It was too finite, and consequently made the grounds appear smaller, whereas properly proportional subdivision should produce the reverse effect. Whether by straight or by curving lines of glades and planting, the eye should be carried easily into the distance. Paved courts should as a rule be entirely formal, that is, only straight lines or geometrical curves should be used in their design; similarly, sunk or paved gardens, forming part of a set, should be formal in character. The reasonable connection and separation between different formal gardens can often be effected by treating intervening spaces informally as planted glades, and it is in such glades that Japanese influence can be introduced with beautiful results and without the slightest incongruity. With the numerous and varied trees and shrubs now available it is possible to

produce the most diverse results, both of form and colour; there is no excuse for repetition or monotony, and every part of the grounds should have its own interest and beauty. There are in existence many old formal gardens which rely almost entirely for their effects on good proportions. On the other hand, many flower borders and shrubberies of the present day are nothing but indefinite masses of plants and flowers without balance or line in their arrangement, for whatever the general effect of variety of colour may be, to the critical eye the lack of the great values of line, proportion, and harmonious colour prevent their giving real pleasure. When gardens possess these essentials, the foundation of their beauty is something far deeper than massing of colour and accident of happy planting; they retain their principal elements of loveliness throughout the year and are a perpetual joy. Their formal dignity, the traceried outlines of their balanced trees, the wealth of evergreen foliage, are there always, and while summer foliage and colours add the final richness, yet each and every month has its own peculiar charm.

PLANTING AND COLOUR.—In Great Britain, owing to the widespread love of horticulture and to the activities of collectors and hybridisers, a far greater choice of plants is available than in other European countries. The placing and arrangement of plants has been rather overwhelmed by the rapid increase in their numbers, but greater attention than ever before is now being given to their proper cultivation and arrangement. In colour, as in form and design, there must be contrast and change. To look on to nothing but green trees and pasture, beautiful as they are in themselves, is uninteresting unless their green monotones be relieved by massed colour in some form or other. Left to herself Nature plants in prodigal abundance and on a large scale. Fields of poppies or moon daisies, masses of loose-strife by the side of lake or stream, the profusion of wild flowers growing by the hedgerows, the wonderful effect of some trees in spring and autumn, all give colour in the most harmonious way. But human senses have become keyed to a higher pitch, and it is necessary for their gratification that rural scenery be relieved by the more concentrated beauty of arranged colour near the house. It may be introduced in many ways and with endless variety in its grouping, but desire for it in some form is inherent in human nature and it must be provided to satisfy this longing.

To have flowers in a succession of unrelated masses is unpleasing and there must, whether the garden consists of one or of several divisions, be change of colour schemes. Each should be beautiful in itself, and garden should relate to garden in such a way that the colour scheme of one is the best introduction to that of the next. Soft harmonies can

work up to richest contrasts, and everything be so arranged that the eye never becomes wearied. In planting, as in form, each separate garden must have its own character. As an introduction, colours on the terrace and around the house might well be soft in tone. The terrace walls on a south front could be clothed with roses, ceanothus, and other free flowering climbing--plants, and adjacent borders filled with some formal bedding scheme, the colours of which would harmonise or form a pleasing contrast with walls and climbers. Heliotropes, and the rather despised ivy-leafed geraniums, would tone well with the delicate blues of ceanothus. There will probably be at least one herbaceous walk or garden filled with mixed flowers. In addition to mixed borders there may, if space permits, be borders of separate colours, or again, borders may be so arranged that one colour scheme is followed later in the year by another that is entirely different. An effective means of obtaining contrast and of heightening the value of colour is by alternating gardens of colour, herbaceous walks, rose gardens, or gardens of mixed flowers with lawns or alleys of turf. A flower bordered terrace might well lead to a lawn chequered by the light and shade of trees, from which vistas or ways could in turn be carried through a rose or other formal garden, or between herbaceous borders to a second lawn or alley of turf. To pass from masses of colour into, say, a rhododendron glade or dell with its bright greens of young leaves, which grow after the flowers have faded, is a pleasant relief. Even amongst rhododendrons and other early flowering trees and shrubs there should be planted here and there a mass of suitable summer or autumn flowering shrubs or perennials, which will give interest when the principle flowering time of the particular garden is over.

It is the extreme to which any style or character of treatment is carried that so often causes the pendulum of taste to swing in the opposite direction. The old formalism of the Dutch period with all the eccentricities into which it lapsed led to the advent of the landscape school, which again, in its turn, degenerated into all sort of absurdities. The revolt against Victorian " carpet bedding " with its crude arrangements of violently contrasted colours led to the development of more beautiful massing of colour in herbaceous borders and other parts of the garden. But if its plans are happily conceived there is genuine art in the best of any school, and there is room in many gardens for a certain amount of formal bedding, although not necessarily, as it was understood in our grandfathers' day. There are cases in which the formalism of straight borders or walks is necessary for the completion of the design, but many gardens would be more beautiful if the colour scheme of their herbaceous borders was more restrained, or even if in some cases the flower borders were banished altogether; for, beautiful

as they can be made, it is here that the worst crudities are seen. Often they are nothing but a series of weak and indeterminate colour mixtures. There should be a balance between the two sides of an herbaceous walk—that is, the principal groups and colours in the one border should be, so to speak, answered or repeated by those on the opposite side, though not symmetrically. The scheme may be in harmonious combinations of soft or strong colours, or again, if of sufficient length, the borders may commence with soft shades, gradually work up to strong colours towards their centre, and again fade to quiet tones towards the farther end, or they might be in every shade of blue, or blue, mauve and purple, or yellow and gold and bronze, or indeed colours may be grouped in an infinite number of ways. It is necessary in flower borders to have continuity of form as well as of colour, and this result may be obtained by planting at regular intervals outstanding masses of delphiniums or other plants of tall and suitable habit in varying shades of some predominating colour. Similarly, golden or green clipped box or yew can be used for the same purpose. Borders should be a succession of beautiful groups of plants, each group arranged with due regard to the colour scheme as a whole; and there should always be a kind of running groundwork and setting of foliage and softer colours—mauve Erigerons, Nepeta Mussini (catmint), Stachys Lanata, Anthemis Cupiana (with its grey foliage and delicate white flowers), and a number of other plants are suitable for this purpose. Flowers are an excellent lesson as to the way in which colours may be blended. The shades and proportions of yellow and, say, mauve or purple in a single China aster could scarcely be improved, and these colours could be grouped in borders in the same proportions with beautiful results. This is the case with most flowers.

A more beautiful way of growing herbaceous plants, when conditions allow, is to group them in masses of one sort so that their flowers tell against a background of shrubs and trees whose flowering season has passed. The strong blue of Anchusa Italica, which against some colours might appear crude, is, in such a setting, nothing but a delight. So also are delphiniums, especially the clear shades, and orange lilies (of which there are a number of varieties) are never so effective as in some woodland glade with, it may be, their roots partially shaded by ferns or azaleas, or other low growing shrubs. Rhododendrons, also, massed in woodland glades by the side of wide turf paths, from which their beauty may be seen, are another example of the successful use of one family only of plants. They call for generous spacing and should be grouped with no suggestion of formality to mar their gracious lines. The arboretum in the grounds of Weston Birt, the seat of the late Sir George Holford, in Gloucestershire, is a fine example of woodland planting on an extensive scale and unique alike for the variety of its

trees and shrubs, as for the interest of the results as a whole. Grassy walks extend through this wonderful collection for over four miles.

Formal, paved, or sunk flower gardens may be described as the drawing-rooms of the garden, and should be furnished with the silks and tapestries of the flower world rather than with its cottons and chintzes. Begonias and salvias, choice lilies and gladioli, and even the rather too much despised geraniums, may all find a place here. There will also be heliotropes, carnations, and some of the wine red tobacco plants for their scent. (It is interesting to note that tobacco plants may be grown in England without let or hindrance, but this is not permitted in France on account of any possible effect on the tobacco revenue.) Such plants as these, with groups of delphiniums and lupins, both obtainable now in lovely shades, chrysanthemum maximum (shasta daisies), and the shorter kinds of michaelmas daisies as a permanent background, together with both dwarf and taller growing cistus, lavenders, Stachys Lanata, and other grey foliage plants, to give softness—and perhaps with clipped green box, or golden hollies or yews—or the columnar grey-green Irish junipers, to emphasise design, are a few of the plants with which to make the richest type of flower garden. There is considerable scope for the gratification of personal taste in all gardens, but in some of special character the general scheme of colour is necessarily more or less decided. Roses must, of course, be the main, but need not be the sole interest in a rose garden, which must of necessity be a garden of colour. They should generally be planted in rectangular or square beds planned to make a formal or geometrical design. There are now so many varieties, excellent alike for colour and for the length of their flowering season, that there are more than enough from which to select. Unless the garden is very small each bed should be planted with one kind only. Yew hedges form the best background—the colours of the roses telling to the greatest advantage against their rich dark green. There is wonderful value in massed colour. A pergola, or colonnade with, say, Paul's scarlet climber roses, or with scarlet roses, and purple clematis, is far more striking than if it were covered with the mixed colours of a variety of plants. Or scarlet and violet together could, very effectively, form the keynote with jasmines, vitis, honeysuckle, or other climbing plants as a background.

It is sometimes advisable to introduce colour into certain parts of the grounds which are in no sense of the word flower gardens—forecourts, grassy walks, or alleys dividing gardens of colour, or into architecturally treated paved courts. To obtain colour in such positions, walls either low or high can be covered with climbing flowering plants. Provided that the aspect is not too cold, the beautiful blues and pinks of ceanothus in its different varieties are especially effective on walls;

or tubs of hydrangeas, agapanthus, or other suitable plants, can be placed in such positions that they will both form a part of, and accentuate the design. Shrubs with golden foliage, naturally pyramidal in habit, or clipped, may also be set symmetrically to give character and colour to such a garden, or also to a plain walk or alley. Purple, bronze, silver, or golden foliage may be introduced into certain schemes with valuable results. Whatever colour is used for accentuation, however, should be applied with judgment, so that anything in the nature of spotty effects is avoided. With the number of plants available there are now practically no restrictions to hamper the artist in carrying out any conception of form, character, or colour. Golden gardens, as distinct and separate colour schemes, can be most effective, and are especially good for their cheerfully furnished appearance in winter when other colour is lacking. Gardens of yellow or gold should be in sunlight. There is usually an affinity between the colours of varieties of the same family of plants (except for occasional freaks of hybridisation), and different kinds of perennial asters (michaelmas daisies) may be planted together with entirely successful results. This applies equally to other families of plants, such as lupins, delphiniums, and some varieties of phlox, but not the coquelicot shades. Iris might, where there is room, be grown in a separate iris garden, or again, they could be in clumps by a stream-side walk, either alone, or with primulas and spireas, and other moisture-loving subjects. It is easy to imagine purple and mauve, white and blue iris with here and there a wine red prunus alongside some walk of closely cut turf, or with their colours reflected in a stream or pool.

The effect of a garden depends to a great extent upon its more permanent planting, and the nice arrangement and balance of trees and shrubs calls for all the skill of the artist and all the knowledge of the horticulturist if the highest degree of excellence is to be obtained. There is a wide range from which to choose, and by using the smaller trees and shrubs and by suitably pruning them the small garden can be made as delightful in its way as are the larger glades of more extensive grounds. Japanese maples and azaleas give brilliant colouring in spring and later with their fiery autumn foliage. Junipers (more especially those of prostrate habit of growth, of which the grey-green Juniperis Sabina Prostrata is one of the smallest), Cotoneaster horizontalis, and C. microphylla, the shrubby veronicas, and potentillas, brooms and gorse, in their many varieties, hardy fuschias and many similar shrubs are alike suitable for glades in small or large gardens.

Much may be learned from the Japanese in the art of placing trees and shrubs, and also in so pruning them, that not only is the general effect one of balanced beauty, but many of the separate trees and shrubs are, from skilful cutting and training, works of art in themselves. This

can be done especially with some species of apples and cherries, whose main branches stand out separately, and also with some of the stronger of the horizontal growing junipers, J. tamariscifolia, J. tripartita, etc. It is necessary to see, in order to appreciate, how beautiful a single branch of Juniperis tamariscifolia with its feathery grey-green foliage may be, growing, perhaps over a boulder or some shadowy pool. The varied and interesting collections of plants, loosely called shrubs, should be grouped informally. Many of them may by careful pruning be trained into most beautiful forms, and there are a number of closer growing ones, generally without noticeably outstanding main branches, so pleasing in their habit of growth that they may be planted far enough apart to allow them to develop fully. Such shrubs should be cut as little as possible—this is also the case with those members of the Berberis family that grow with arching stems, Berberis stenophylla, B. Wilsonae, etc., and even Berberis of an upright habit may often with advantage be left to develop naturally. If necessary they may be cut hard back every few years in order to promote new growth. It is essential in forming glades with informal planting of shrubs, that there should be a proper balance of each of the different kinds of outstanding plants. The larger conifers and evergreens will be used to give both density of background and continuity of balance as outstanding specimens or groups. Deciduous flowering standards again, must be carefully placed to give the same feeling of balance, that is, the trees on each side of the central walk, although not opposite or symmetrically placed, must give, when the planting is viewed as a whole, a feeling of equal weight on both sides. The rhododendron glade illustrated on Page 79 shows the value of massed effects against a natural background of large trees. Colour adds the completing touch to the garden. Planting is essentially a part of permanent design and must be interwoven with it, but by the rearrangement of colour schemes, the garden from season to season may be given constantly changing interest.

SITES.—Sites for gardens vary in interesting and diverse ways. Probably those are easiest to treat in which the residence stands on a slight eminence with a gradual fall from the garden front, which preferably faces south or south-west. Such sites could be easily and effectively treated as terraced gardens having walls or banks, and steps separating and connecting the different levels. Steps should be wide and shallow, and where there is a succession of stairways on an axial line, the levels and steps should (if the lie of the ground permits) be so arranged that the whole length of the vista can be seen from either end. Comparatively level or slightly undulating sites, again, are as a rule easy to treat, and with properly proportioned masses of planting may be made to appear larger than can a hillside garden, and can be given a quiet

beauty, of a character entirely different to that of terraces and walls. Perhaps the most difficult are those in which the ground rises from the terrace in front of the house, when, unless the levels be carefully treated, the house will always have an unpleasantly sunk appearance. This difficulty may be overcome by making the terrace or level on which the house stands as wide as possible, proportional to its length and to the grounds as a whole, and by keeping the walls or banks supporting the higher level or levels as low as conditions allow. This applies equally to small and larger gardens. Turf banks or the foliage of low growing shrubs are usually less aggressive than walls, and carry the eye farther. Another means of obtaining the desired effect of space and distance on such a site is to sink a low, wide stairway into the terrace or bank, placed centrally on an important axial line drawn at right angles to the house. Every detail must be subordinate to, and contribute towards, the unity of effect of the finished garden. Each separate terrace or level must be proportionate to the whole area, and, just as it is a mistake to break a fairly level site into many small divisions, so, in a terraced garden, it is equally wrong to carry the levels too far into the slopes, consequently making the walls appear too high. The smaller the garden the narrower should the terraces, and the lower should any retaining walls be.

In the case of sites on which the position of the house has to be chosen, its orientation would naturally be such that the garden front and reception rooms face as near south as possible. If there is choice of levels it should generally be built on the higher ground, so that its windows may command the best views, and also, on small country house sites, it should, allowing for the necessary forecourt or approach from the public road, be near a boundary or corner. By doing this the greatest use may be made of the available ground of which otherwise a considerable portion might be wasted, or not brought so effectively into the general scheme.

DRIVES AND FORECOURTS.—Drives are too often regarded as simply a means of approach to the house, but really the fact that the drive and forecourt constitute the introduction to both house and grounds is sufficient to call for the greatest care and attention in its planning and adornment. First impressions being so valuable, it is necessary to create an atmosphere, not only in accord with the style and importance of the property as a whole, but beautiful in itself. If the treatment be too mean it would fail to do justice to the residence, and would, at the same time, waste a valuable opportunity for beautifying a part of the grounds that must necessarily be seen and used by everyone going to the house. On the other hand, to have too pretentious an approach would cause a feeling of disappointment on arrival

and would be even more unsuitable.

Owing to changes in economic conditions there is an increasing tendency to make the gardens of to-day both smaller and richer than was formerly the case, and consequently it is more necessary to bring every part effectively into the general scheme. If of any considerable length, the drive should be wide enough for two cars to pass comfortably and it should not, except under exceptional circumstances, be raised above the surrounding levels. Where space is limited, the drive, in order to avoid cutting the gardens into separate parts, should generally be as near the boundaries as possible, and it should take a fairly direct route to the principal entrance to which it should obviously lead. There should be no room for doubt as to which is the main and which the secondary drive, the treatment of each should supply this information. In some cases a drive may be dispensed with, a flagged or gravel walk being substituted. In the case of houses in or near a town it is largely a matter of personal taste as to whether the forecourt is made private, or whether, as is so often done in America, it is left open to the public road, being divided from it only by chains pendant from low posts, or perhaps by thick dwarf hedges. In so far as the amenities of the public way are concerned there is no doubt that open forecourts are more effective than the enclosed ones so generally seen, but it is questionable whether such lack of privacy will ever commend itself to British taste. Seldom if ever should a drive be a garden ; it should be a landscape treatment dependent for its effect upon trees and shrubs rather than flowers. It can generally be seen that certain kinds of trees are indigenous to a district. In some parts it might be beeches, in others silver birches and Scotch firs, again perhaps oaks or chestnuts, but whatever they may be they are the best indication as to what grow naturally in the local soil ; in fact, these particular trees may often be repeated as a kind of keynote or motif through the foundation or background planting of both drive and garden. In cases where there is no park, the drive should be screened from the gardens or boundaries by suitable planting and should be bordered on each side by turf proportionally as wide as space allows. Flanking this turf should be trees and flowering shrubs of such a substance and character as to furnish adequately whatever effects may be desired having due regard to form and colour, and also to the season of their flowering and berrying. Soil and local conditions largely govern the general nature of planting. Where conditions are suitable, silver birches and Scotch or Douglas firs, or silver birches and hollies used in conjunction, are always effective : the silvery trunks of the birches standing out in high relief against the dark foliage of firs and hollies make delightful pictures. Rhododendrons also, where colour is needed, are particularly suitable for drive planting, either in conjunction with other plants or by

themselves. In soil in which lime is present, or which otherwise is not suitable for rhododendrons and other lime hating, peat loving subjects, there are numerous shrubs from which to choose, bearing in mind always that each should be chosen as much for its habit of growth as for its beauty of flower. The drive may often be made to give the best introduction to the house and garden by retaining in it something of the natural character of the country-side.

The practical essentials in a forecourt are ease of approach and departure, space in which cars may turn comfortably, and a smooth, firm, properly drained surface. Æsthetically the chief considerations are that it should form the most suitable setting for the house, and that it should relate happily both to the gardens and to the drive. It is generally advisable that the forecourt should be screened from the gardens, but there are exceptions, as, for instance, where a cramped feeling both to gardens and forecourt would result. Each particular site, however, must be dealt with on its merits.

ROCK AND WATER GARDENS.—To introduce in miniature, something of the effects of mountain scenery, and to combine with it the many beautiful plants now available, is to add a constant and varied source of interest to the garden. Alpines, which from their nature could in no way be so happily placed, or so effectively cultivated elsewhere, may be grown naturally and successfully in the rock garden. Some plants are equally well placed in gardens of entirely different character. A number of the larger rock and alpine plants, such as Pentstemon heterophyllus, and Menziesi scouleri, Veronica gentianoides, Alyssum saxatile compactum, or the paler Alyssum citrinum, Anthemis cupiana (the latter as much for its feathery grey foliage as for its flowers), Iberis (candytuft), Hypericum Olympicum, and mauve and purple varieties of Viola cornuta, and all equally at home in the herbaceous border or ordinary flower garden. On the other hand, many of the smaller herbaceous plants, such as Armerias, Aster Thomsoni (which should be planted from pots in spring), Campanula persicifolia, the vivid orange Cheiranthus Allionii, Geum Miss Willmott, the orange scarlet Geum Borisii, Nepeta Mussini, Oenothera Fraseri and Sedum spectabile, the taller growing kinds of heucheras, most of the moisture loving iris (provided, of course, that they are well watered during the growing period), all these can be grown as well in the rock garden as in herbaceous borders. Even a small rock garden may, by artistry of arrangement in the placing of stone and the massing and composition of colour, be touched into wonderful beauty. The contours of the ground will sometimes suggest the site; a natural hollow most readily lends itself to rock formation; but this is by no means essential, as by the removal of soil to a slight

depth and by using the soil so removed to form the surrounding banks, the necessary formation is effected. The apparent depth of this sinking would be increased by planting the banks so formed with suitable shrubs. There is risk of the small rock garden degenerating into the " rockery." The one can be beautiful, the other is generally a heap or heaps of stone-dotted soil, without line or proportion. At its smallest a rock garden should be a sunk path between stones, with planting on either side, but there must be the two sides, not a single bank. Each stone should be placed to give a definite feeling of line and rhythm, and this result is obtained more effectively by using a comparatively small number of large, rather than a greater number of small stones. If this value of line is absent the garden must lack that complete charm and beauty that can only result from the perfect disposition of stones and plants, with perhaps the addition of turf and water. Herein to a great extent lies the art of rock garden making. As a general rule more stone must be used on steep banks or slopes than on a comparatively level site, but where, as is sometimes the case, it is necessary to build continuously layer upon layer, with only relatively small spaces between for planting, there must always be an orderly continuity in the layers. On sites that are slightly hollowed or sloping, it may be only necessary to produce the effect of a natural outcrop of stone from the soil. Sometimes there are existing valleys or miniature gorges of natural stone as at Brockhurst, East Grinstead, of which illustrations are given, but these are few and far between, and in the majority of cases any such conformation must be artificially built.

Although considerable latitude of choice is permissible, only trees and shrubs which have a certain inherent wildness should be used to form backgrounds. In order to break up and give play of light and shade to even surfaces, some proportionally bold groupings of shrubs should be placed in position before any of the smaller planting is done. Such plants as Pinus montana, prostrate growing junipers (J. tamariscifolia or J. tripartita), rose species, Japanese maples, berberis, and a number of other shrubs would be suitable for this purpose. A group or two of horizontal growing junipers or Japanese maples will, if skilfully placed, impart light, shade, and colour to an otherwise uninteresting garden. The majority of rock garden plants flower early in the year, but there are a number, such as Veronica incana (the blue flowers of which are particularly charming against its grey foliage), Potentilla Gibson's scarlet (a mass of colour during July and August), Fuschia Riccartoni (with its pendant crimson purple flowers), and the dwarfer forms, F. pumila and F. globosa, which flower from July onwards. The varieties of Viola cornuta flower throughout the summer, and so also will Linum perenne, and the finer Linum narbonense, so long as

their dead flowers are removed and seed pods are not allowed to form. (This applies to most flowering plants.) The dwarf tritomas, of which Goldelse and the lemon yellow Corallina, are two good varieties, Polygonum vaccinifolium, for the colour of its foliage, Sedum lydium also for its foliage, S. Ewersii, Campanula lactiflora, and Aster linosyris will all give brilliant splashes of colour throughout the summer and autumn. Some proportionally large masses of flowering plants in strong colours should be so placed that they dominate the colour scheme, and these principal groups should be repeated as it were accidentally, so that two or more are seen at the same time. The secondary groups should be smaller than, and should be slightly above or below, the principal groups.

Water, by its sparkle and reflections, can add immensely to the interest and beauty of the rock garden. It may be made to fall from basin to basin in a rocky channel, widening here and there into small pools, or if there is a natural stream it could be the central feature, its banks being given diversity and interest by the careful placing of stones and arrangement of planting. When water is present, primulas and spireas, iris and water-lilies, grasses, and many other aquatic and moisture-loving plants and trees may be grown. When it is impracticable to have water in any other way it is sometimes possible, by allowing overflow or other pipes to discharge into some natural dip or hollow, to form boggy places in which moisture-loving plants can be grown. There are some plants, amongst which are Iris Kaempferi, that need moisture particularly during their growing and flowering season, and very little at other times, and by this means the supply of water can be regulated as desired. There is all the difference in the world between the strength of growth and consequent beauty of plants whose cultural needs are properly satisfied, or the same plants grown under unfavourable conditions.

AMERICA.—America has problems and difficulties to overcome by reason of her history as a world power and her immense size as a continent, which in the case of other great nations have been a matter of evolution through long periods of time. Instead of originating the national arts she has searched the world and fed æsthetically from those of other countries. On finding that inspiration drawn from these sources is not always the best or most suitable to her needs, she has demolished and built again, and if necessary again demolished and again rebuilt; but all the time her own personality is assimilating and progressing towards the perfecting of a national style. Just as in other countries garden design has waited on domestic architecture, so in America the importance of the garden setting is now realised. The tendency is more than ever before to combine the pleasures and

amenities of country life with the professional or business life of the cities. Partly in consequence of this, partly as its cause, a very considerable development in estate planning is taking place around New York, Washington, and the larger cities. Country houses are being built and their grounds laid out in a style designed to be in harmony with the architectural character of the house. As one would expect in so vast a country, horticulture and garden design are influenced to a marked degree by climatic and local conditions with considerable diversity, as a consequence, both in the character of design and planting.

A pleasant feeling of breadth is the characteristic note in the formal garden at Washington, Delaware by Marian Coffin, of which an illustration is given on Page 95. The curving paved way and level seats lead the eye pleasantly to the wall fountain, which is the principal feature in the composition. Owing to climatic conditions, horticulture in Delaware is a matter of some difficulty during the hottest of the summer months, but with its flowers and trees this garden shows how successfully this difficulty has been overcome. For the length of its coast, and for fifty miles inland, the wonderful climate of California, where there is practically no frost, is especially favourable to horticulture. The gardens, largely formal, are rich with luxuriant planting of choice trees and flowers used both as backgrounds and as essential parts of the scheme. In the views of Filoli House, San Mateo, pleasing formality is shown in the semicircular pool and its shaped hedge setting as a finishing feature to the length of lawn and indicates how happily the whole garden is planned to relate with the surrounding country. The photographs on Page 99 show how effectively the formal pools are related to the clock turret which dominates both compositions. William Penn, the original proprietor of the State, did a great deal to encourage horticulture in Pennsylvania, and although owing to Quaker influence they were treated simply, here are some of the oldest gardens in America. There are also many attractive modern ones in which the wealth of plants and flowers show how favourable conditions are to horticulture. In Florida and Palm Beach, Spanish influence is largely seen in the architectural detail of the Patios, which are noticeable features in the gardens. Palms, bourganvillias and oleanders, and vines on walls and pillars, with the many plants that grow in pots and tubs, give a tropical luxuriance to these beautifully treated courts. The illustration on Page 101 shows how effectively palms frame the composition, which with its shade of loggia and tropical foliage, so suitably meets local conditions. Italian generally, and Spanish influence more particularly in Florida and the south, are seen to a marked degree in the formal design and architectural features of American gardens. The views of the Woodward garden show how beautiful architectural

walls and balustrading of terraced gardens in conjunction with water and the nice disposition of suitable trees can be.
Most of the domestic architecture is really good, in some cases exceptionally so, and there is also pleasing diversity in the treatment of the surroundings, notably in some of the smaller town or court gardens in in which the influence of the Spanish or Moorish styles is again apparent. In other cases, however, opportunities offered by the forecourts or entrance fronts of town houses are not fully realised, and a certain amount of the dignity of these buildings and of interest to the public way is consequently lost. With the great interest now taken in horticulture and in a skilful use and handling of materials the future of garden design in America is rich with promise.

FRANCE.—French gardens rely more upon a characteristic formality of planning and general design than upon effects of planting. Avenues of trees, fountains with their charm of outline, the formal placing of delightfully treated pavilions and gazebos—all these elements are woven into a unity, over which plays a charming fancy, typical of French art as a whole. Having fewer sources of interest than their English prototype on the horticultural side, they are an expression of the temperament of the nation, and a fitting accompaniment to the architecture they so suitably adorn. To institute a comparison—just as the masses of scarlet geraniums, which as a rule fill the beds surrounding the Victoria Memorial in front of Buckingham Palace, are probably the most suitable treatment with the architectural character of their surroundings, in the same way the patterned carpet bedding and formally placed statuary of the courts of the Louvre are entirely in harmony with Perault's lovely buildings. Versailles again, one of the best known examples of French gardens, is entirely French in its conception of formal planning. The proportions are perfect and each part contributes with well-judged harmony to the effect of the magnificently conceived whole. From the great terrace in front of the palace the vista, between woods, over lawns and water, is carried to the country beyond and to the distant horizon. The woods are intersected by lofty alleys, the open spaces decorated by fountains, each the work of an artist, yet all fitly expressing the thought of the master-mind of Le Nôtre, who planned the gardens in their entirety. The parterres are planted with the fine taste of the French, and, although much of the loveliness of the gardens has gone with the passing of the monarchy, their dignity remains untouched, and they are typical of the French love of symmetry and perfection of form.
This atmosphere of lightness and grace is equally characteristic of smaller French gardens with their rather formal treatment, judicious placing of statuary, pleasing use of fountains or pools, covered walks

and arbours, and secondary use of plants. The quality of French gardens is typified by the lightness of wrought iron balconies, so noticeable in French street architecture, as opposed to Italian stone balustrades, or English gardens of trees, lawns, and flowers.

GERMANY AND AUSTRIA.—Germany and Austria have many beautiful historical gardens, more especially those designed for their emperors and the numerous and powerful princes and reigning dukes, who vied with one another in the elaboration of their palaces and grounds. All of these show the marked characteristics of the Dutch, French, and English schools as each in their turn became fashionable. During the sixteenth and seventeenth centuries Holland sent artists, craftsmen, and garden makers to Germany, where they produced fine work in their own national style, and later in the eighteenth century the style of Le Nôtre was as prominent as in other parts of Europe. The actual work of this master is seen in the well-known gardens of the Palace of Herrenhausen in Germany, and his influence in the Austrian gardens of Princes Liechtenstein and Schwartzenberg in Vienna. The next period dates from the end of the eighteenth century when English landscape gardening became the vogue, following much the same lines as it did in England and France.

The treatment of formal terraces at Stuttgart, of which an illustration is given on Page 120, shows a keen appreciation of the architectural character of the building. With its geometrical arrangement of clipped box and topiary, the plain spaciousness of its paths, and the relief of figures flanking the steps, the garden is designed to relate in the most harmonious way with the plain wall surfaces and their recessed panels. In the photograph of Herr Lochner's garden, Aachen, is seen how the value of an ornament may be enhanced by successful placing. In full light, and emphasising a focal point, this ornament tells to much greater advantage by reason of its contrast with the shaded alleys through which it is seen. The stone fountain, again, in a Stuttgart garden, shows how good may be value of line and material independent of decoration. It is proportional to the walk of which it is the termination, and is particularly pleasing in its solidity and the roll of its curves. The garden at Bremen (Roselius) is an illustration of how effective shallow sinking in several levels can be. The conception gains in apparent size and in quiet beauty by the nice proportion of the sinking of the different levels and its skilful relation to the background of more distant trees.

The possibilities of wrought ironwork as a decorative feature in the garden are not fully appreciated. It is used in the form of gates and grilles, and sometimes as the support for the pulley and bucket over a well head, also as weather vanes, lamp-holders, brackets, etc., but

seldom as railing to, or inset panels on terraces, or at the sides of steps where it would often be more suitable and characteristic than walls or balustrades. The gate, grill, and panel in the photograph of the entrance to garden on Lake Wolfgang, on Page 134, shows how effectively wrought iron may be used in garden design. Herr Berthold Körting's garden, illustrated on Page 127, shows a treatment which is interesting in its formality and suggestion of Japanese influence, as contrasted with the generally more formal character of modern German design.

German garden art of the nineteenth century bore the stamp of the "Art Nouveau" style that swept Europe towards its close, and although traces of it still remain it has been supplanted by the broader and more intelligible modern work so well illustrated by Herr Berthold Körting's garden on Pages 127-129.

ITALY.—Spouting columns of water rising to fall into basin after basin and then going one cannot see where, except that it is always rising, always to fall. Pools and running water splashing with rhythmic coolness in hot sun. Terraces and walls, and flights of stone or marble steps, with connecting walks between until the farthest garden is reached. Great pots and tubs of oleanders, crowning piers and walls and flanking steps; formal parterres filled with shrubs and flowers, marble loggias and statuary, singly, or grouped with that wealth of the sculptor's art, only to be seen in Italy. Cypress trees, darkly silhouetted against the clear southern sky. Thickets of ilex, their twisted stems crowned with dark foliage of olive green making densest shade beneath; heavy piers of pergolas, with light crossing of vine-covered treillage, giving needful shade, more beautiful here because more necessary than in cooler climes. Stone seats overlooking miles of campagna so extensive that in soft lights one can imagine it is the sea; or in the cities, tiled roofs with green of cypress trees amongst them, their widely overhanging eaves beautiful with strong light and shade as Italian roofs are. High walls and lower walks, and terraces, all perfectly formal and yet touched with the finger of age into softer beauty. With few flowers, but with rich foliage of cypress and ilex trees, completing as nothing else could the house for which it is the setting. Such are the traditional gardens of Italy, from which so much inspiration for formal work in other lands has been drawn.

Essentially Italian also are the smaller wall enclosed courts overlooked by and giving light to the surrounding rooms. Again there would be one or more fountains placed centrally or against the walls, paving of brick, stone, or cobbles with flagged paths inset for pattern, and for comfort of walking. There would be stone benches or seats, and the walls, probably with rectangular panels slightly recessed, would be

enriched with moulded coping, sculpture in low relief, niches and statues, perhaps a central fountain basin, oleander or other shrubs in tubs and vases, climbers on walls and treillage, and if the court or garden is large enough, a few trees. Touch it all with the impress of age, and there is alike in small or larger court, a garden stamped with the strong and beautiful character of Italian art. But in their decay some gardens, particularly those of the summer villas of wealthy Romans, show how decadent Italian art in its later rococo periods became. Sculpture and ornaments with which the terraces and walks were overloaded was faulty as it was redundant. Limbs of cement have disappeared leaving the supporting rods on to which the artificial stone was modelled standing gauntly. Grotesques degenerated into absurdities, and fountains and waterworks were elaborated until dignity of planning was lost in bewildering intricacy of faulty detail. Arising partly from the fact that the wave of plant collecting had not then swept over the plant-loving world, and probably even more because, until the eighteenth century, garden design had been almost entirely formal and that the weaving both of ground contours and plant masses into a synthetic and lovely unity, had never been practised, the older Italian gardens possessed to a peculiar degree the formal characteristics of Italian architecture. Their terraces were essentially a part of the house, and indeed the character of the palace (most of the historic gardens are the gardens of palaces) permeated the grounds to a marked degree. The far-reaching activities of the Renaissance had their influence on garden design as much as on architecture, sculpture, painting, and artistic life generally. This was particularly the case in Italy, where the architecture of the palace and its garden setting of terraces were so intimately related.

SWEDEN.—During the time of their widespread activities a number of fine schemes were carried out in Sweden in which the influence of Le Nôtre is predominant. Apart from this no gardens of outstanding importance have been made until comparatively recent times. The most characteristic expression of Swedish architecture is seen in her castles, whose walls enclose finely-treated courtyards of an entirely formal nature. They are picturesque in themselves, and generally blend in the happiest way with romantic settings of hills and lakes or sea. In the photographs of Professor Carl Milles' garden on Page 140 is seen a study of contrasting horizontal and vertical lines, of well-disposed light and shade, and the value given by interesting and suitably placed ornaments. The lines of paving connect and emphasise the classic columns of the loggias and the silvery trunks of the birch trees impart additional interest to the composition. It can be seen also how full of character is the fountain on its patterned base in the same

garden, and how effectively the design is emphasised by the placing of the tall junipers. Silhouetted against sky, the copy of the Winged Victory, which dominates the composition in the garden of Prince Eugen at Valdemarsudde, shows how striking is the value of well-placed statuary in an architecturally treated formal garden.

DENMARK.—There is a noticeably high standard of taste in Denmark both in architecture and the kindred arts, and here, as one would expect to find, gardens often exhibit a scholarly and refined treatment on broad lines. Design in the grand manner is shown in the photographs of the Avenue at Fredensborg on Page 158. The proportions of the lawn way with the flanking trees are perfect, and the formal repetition of statuary imparts a dignity to the composition that can only be given by the introduction of the concentrated artistry of man's handiwork. The formally placed statuary on the right of the lower photograph is also specially effective against its dark background of trees, although it is questionable if the design would not gain in dignity if the clipped shrubs and flower beds had been omitted.

JAPAN.—Art to the Japanese is a part of life, their objects of every-day use are beautiful, and their beautiful things are useful and full of meaning. Japanese gardens are almost entirely landscape in character, formalism as it is understood in Europe and America scarcely entering into their design. The balanced massing of trees and plants, the placing of each separate unit in the general scheme and the resultant beauty of proportion of the garden as a whole are their essential qualities. To the Japanese a garden is a place of symbolism, of meaning in the use of the materials of which it is composed. Every Japanese garden is essentially a composition, the picture being built up to a central point of interest, and coarseness weeded out by a subtle fineness of selection until its beauty steals into the senses to remain there as an enduring delight. In the days of old Japan, before Western commercialism had penetrated into the life of the country, every common thing expressed a divinity. A god guarded every utensil or tool, and spoke from every stone and tree. A man entered his garden, and his cares were left behind, the spirit of peace was there, palpably present, and making it to the receptive temperament of the Japanese a place of blessing and repose, a place wherein his mind went far towards another world. But in all their simplicity, these beautiful gardens are made, their stones are brought to them, often from long distances, and trees are trained into their perfection of form and scale by unremitting care and patience. Some of the larger stones, too big to move, are carefully broken into sections, their separate parts numbered, and after removal they are pieced together and joined with

an invisible cement. These stones, which are sometimes so large and always so carefully placed that they give the impression of belonging naturally to the garden, often form the chief interest around which the composition is built. The same care is used in the choice and planting of trees, which are treasured in proportion to the time and trouble spent on their training. Years of skilful tending and pruning go to their making, coniferous and deciduous alike; they are transplanted at any age, and have at the same time every appearance of having grown and developed naturally in their new quarters. This is the case with everything in a Japanese garden. The stones of rocky water channels show the same care and attention to the smallest detail, even to the placing of large clumps of growing moss between them and on the ground around tree roots.

Compared with the larger English ones, the Japanese gardens, their comparative smallness make it much more possible to have this feeling of maturity. The use of trees and plants, too, that have completed their allotted growth enables the garden designer to obtain perfection of balance as he works, without, as in other countries, having to wait for it to develop, and without risk of its being spoiled by irregularities of growth. Proportion is the root of all successful design, and this is the case to an even greater degree with landscape than with formal gardens. It is partly owing to this, and to the fact that their garden scenery is so skilfully related to the distant landscape, that the small Japanese garden appears so much larger than it really is. The illustrations given show how general is the use of water, and how skilfully its banks are treated. There is, in Japan a superstition, carefully observed, that water must follow the course of the sun, and no matter what extra trouble may be involved, it is invariably arranged that any stream should enter from the east and flow in a westerly direction. The Japanese sometimes have very charming dry water-course gardens, it may be the rock channel of what was formerly a stream, planted with the care that is given to every detail, or some cases this channel is intentionally made dry. How beautiful such a feature may be (only on a very different scale) can be seen in mountainous water-courses during the summer or dry season.

It was during the Ashikaga Regents, in the fifteenth century, that two typically Japanese arts, Tea Ceremonial and Flower Arrangement, which have had a very considerable influence on Japanese gardening, first became popular. As the rite of tea drinking became more ceremonial, the one or perhaps two garden rooms dedicated to this purpose and the garden surrounding them were given more particular attention, until they became the most beautiful parts of the grounds. It was from this time that gardens were designed to be in harmony with the architectural character of the buildings in them, but although

some were formally treated, those surrounding the Cha-no-yu (" Tea Ceremony ") were still kept entirely informal in the traditional Japanese manner.

One naturally associates a Japanese garden with almond blossom and flower-laden plum and cherry trees, with wistaria and acacias and Japanese Maples, with iris and much colour generally—and rightly so at certain seasons of the year. The Japanese, however, have long appreciated the fact that balance and proportion create a deeper and more subtle beauty than do masses of colour, and these gardens are often for considerable periods places of green trees and plants, and beautifully placed stones and water. The traditional Japanese garden is a scene of quiet beauty in which life's cares may be forgotten. Its owner knows the loveliness of a single almond or cherry tree with flower wreathed boughs, telling against the darker background of fir or other trees ; the soft shades of iris and wistaria, and all the richness of varied shades of green, from tones that are almost gold to others that are nearly black.

GARDEN GATE AT LINDRIDGE, SOUTH DEVON. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS. *By permission of the Rt. Hon. Lord Cable*

TERRACE AND SUMMER HOUSE AT "HIGH WALL," HEADINGTON HILL, OXON
By permission of Miss K. Feilden

PERGOLA AT "HIGH WALL," HEADINGTON HILL, OXON. *By permission of Miss K. Feilden*

PERGOLA AND GARDEN STAIRS AT "HIGH WALL," HEADINGTON HILL, OXON. *By permission of Miss K. Feilden*

PAVED WALK AND ROSE GARDEN AT "HIGH WALL," HEADINGTON HILL, OXON
By permission of Miss K. Feilden

LOWER VIEW ON TERRACE AT "HIGH WALL," HEADINGTON HILL, OXON
By permission of Miss K. Feilden

HASCOMBE PLACE, GODALMING. *By permission of C. T. Musgrave, Esq.*

PART OF THE GARDEN AT HASCOMBE PLACE, GODALMING. *By permission of C. T. Musgrave, Esq.*

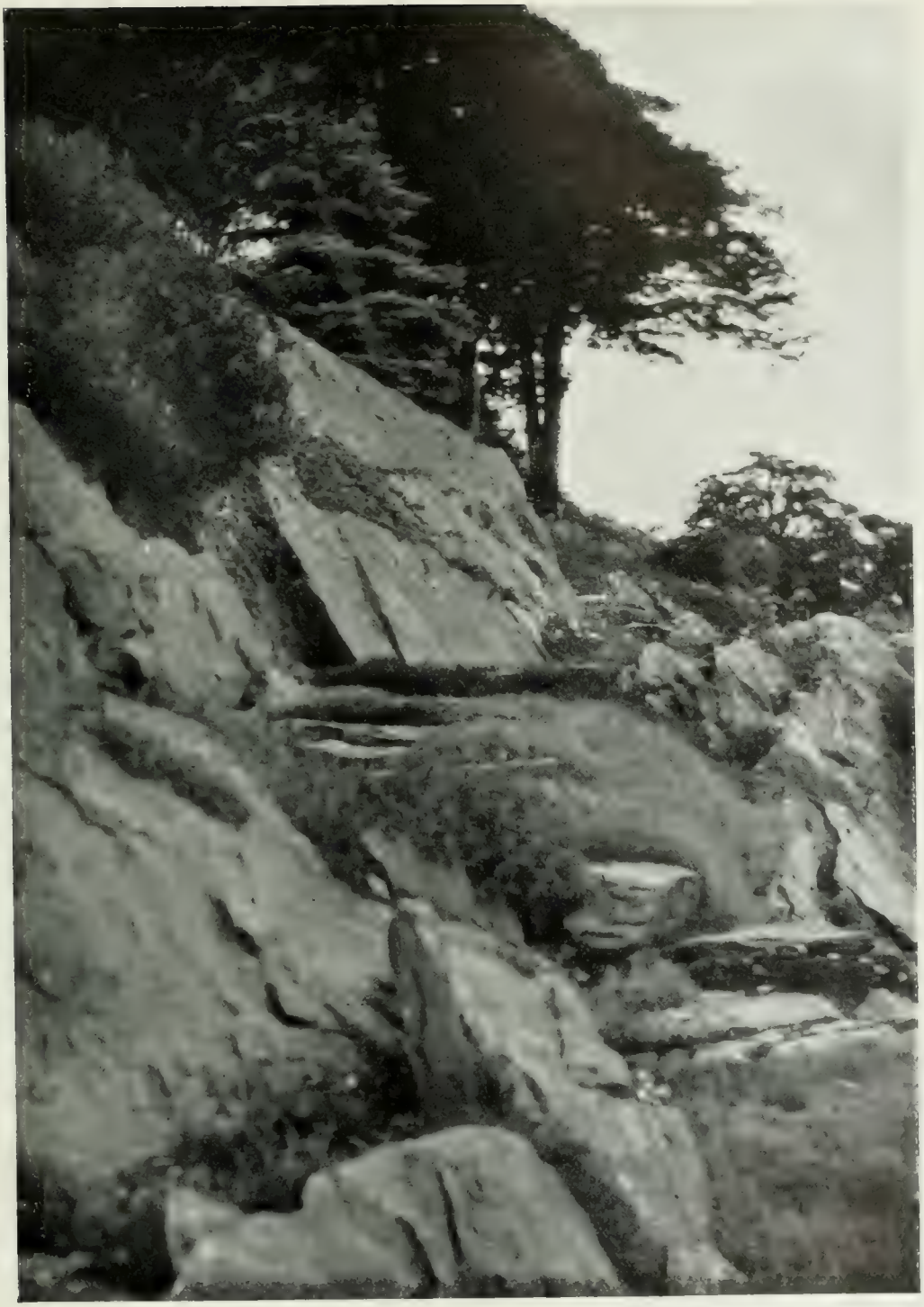
WILD GARDEN AT HASCOMBE PLACE, GODALMING. *By permission of C. T. Musgrave, Esq.*

VIEW IN THE GARDEN OF MUCKROSS HOUSE, KILLARNEY LAKE
By permission of Arthur R. Vincent, Esq.

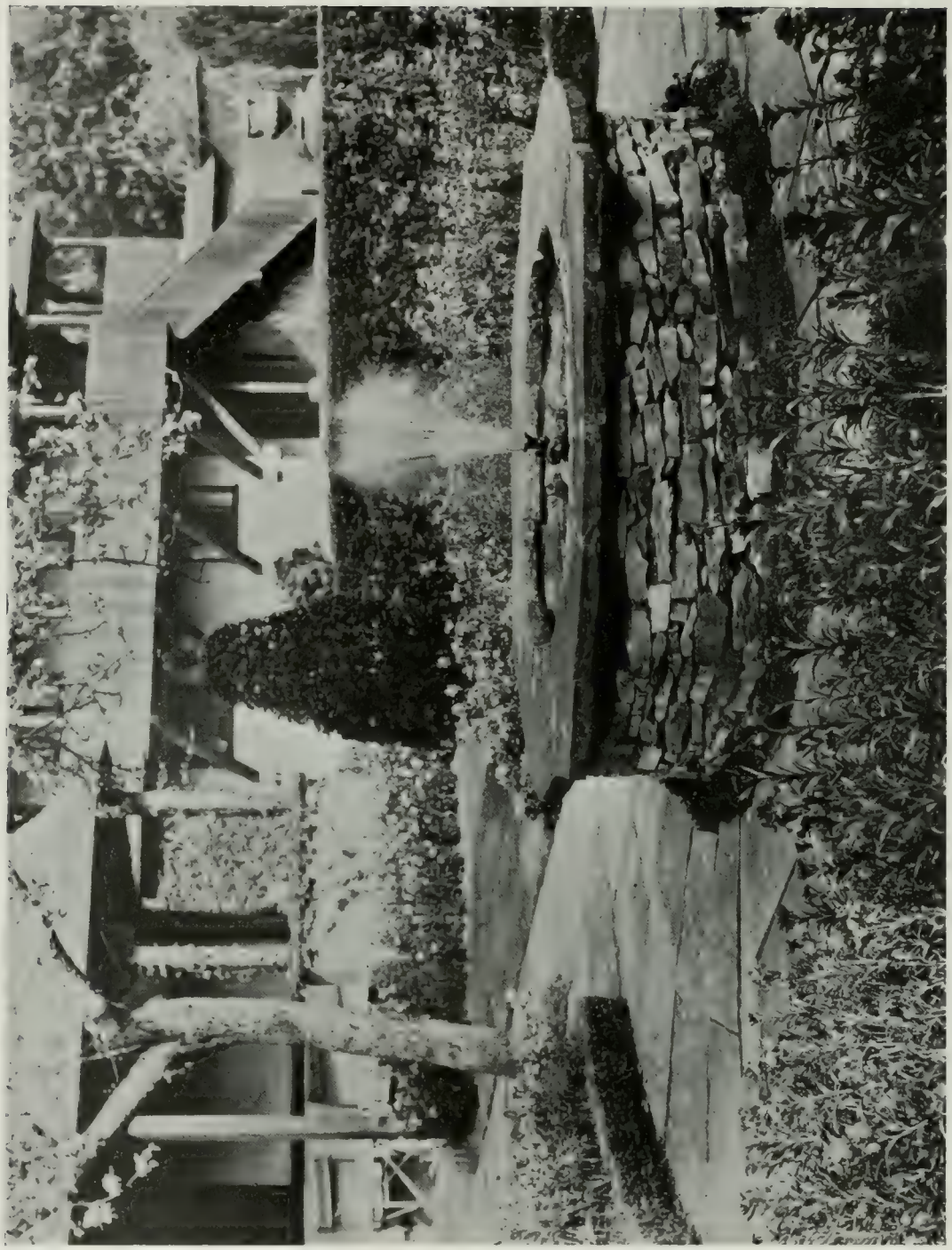
THE FLOWER GLADE AT "LITTLE BOWDEN," PANGBOURNE, BERKS. DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT.

By permission of Captain H. Tudor Crosthwaite

(Photograph Ransford, Belsize Park)



NATURAL ROCK GARDEN AT MUCKROSS HOUSE, KILLARNEY. *By permission of Arthur R. Vincent, Esq.*



FOUNTAIN IN PAVED GARDEN AT "SARACEN'S," WORPLESDON. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS
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SQUARE POOL AND PAVED GARDEN AT HOOK HEATH FARM, WOKING. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS
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TULIP PARTERRE SET IN PAVING AT MOUNTON HOUSE, CHEPSTOW. DESIGNED BY H. AVRAY TIPPING. *By permission of Major Holden*

GARDEN HOUSE IN TWO STAGES AT MOUNTON HOUSE, CHEPSTOW. DESIGNED BY H. AVRAY TIPPING. *By permission of Major Holden*

GARDEN AT SUDEREI FARM, WORPLESDON. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS.
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BATHING POOL, "GORSE HILL," WOKING. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS.
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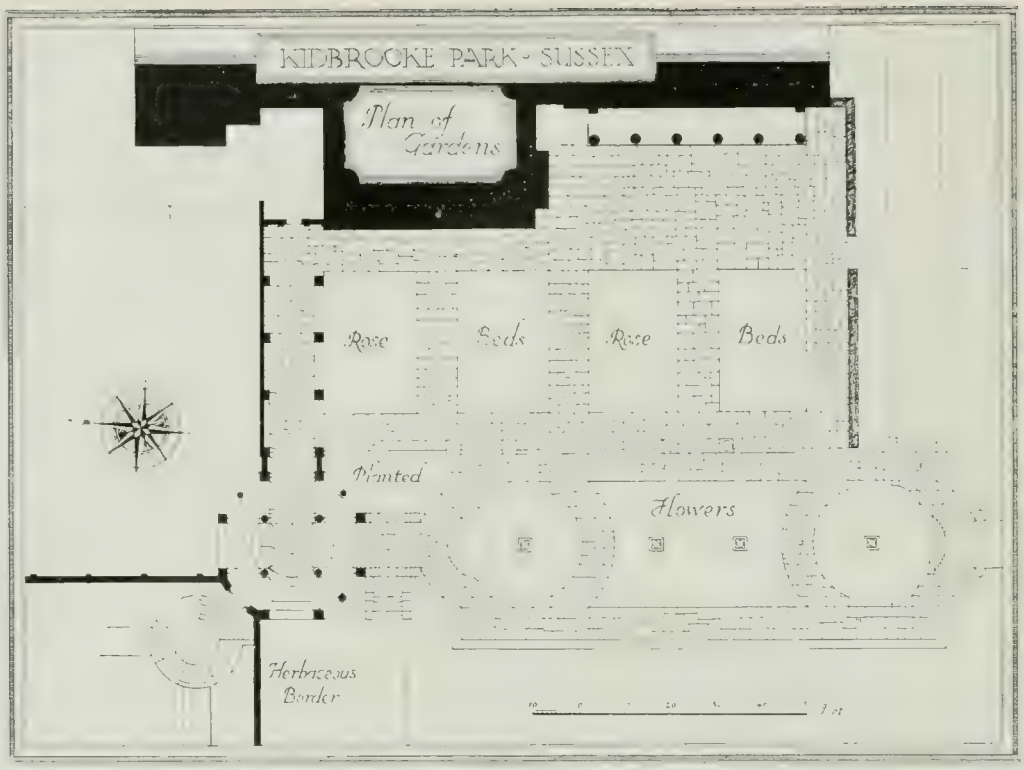
YEW HEDGES AND STEPS AT DALINGRIDGE PLACE. DESIGNED BY EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, ARCHITECTS

STONE CIRCULAR STEPS FROM TERRACE TO GARDEN AT DALINGRIDGE PLACE, DESIGNED BY EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, ARCHITECTS

STONE AND BRICK PERGOLA, KIDBROOKE PARK, SUSSEX. DESIGNED BY EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, ARCHITECTS



PLAN OF GARDENS AT KIDBROOKE PARK, SUSSEX. DESIGNED BY EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, ARCHITECTS

ROSE GARDEN AND CHRYSANTHEMUM BEDS AT KIDBROOKE PARK, SUSSEX. DESIGNED BY EDMUND L. WRATTEN, F.R.I.B.A., AND WALTER H. GODFREY, ARCHITECTS

CIRCULAR PERGOLA AT KIDBROOKE PARK, SUSSEX. DESIGNED BY WRATTEN & GODFREY, ARCHITECTS

WALK IN YEW GARDEN, RHINEFIELD, BROCKENHURST. DESIGNED BY ROMAINE-WALKER AND JENKINS, ARCHITECTS

MODEL FOR GARDEN FIGURE, BY JESS LAWSON PEACEY

MODEL FOR GARDEN FIGURE, BY M. M. JENKIN

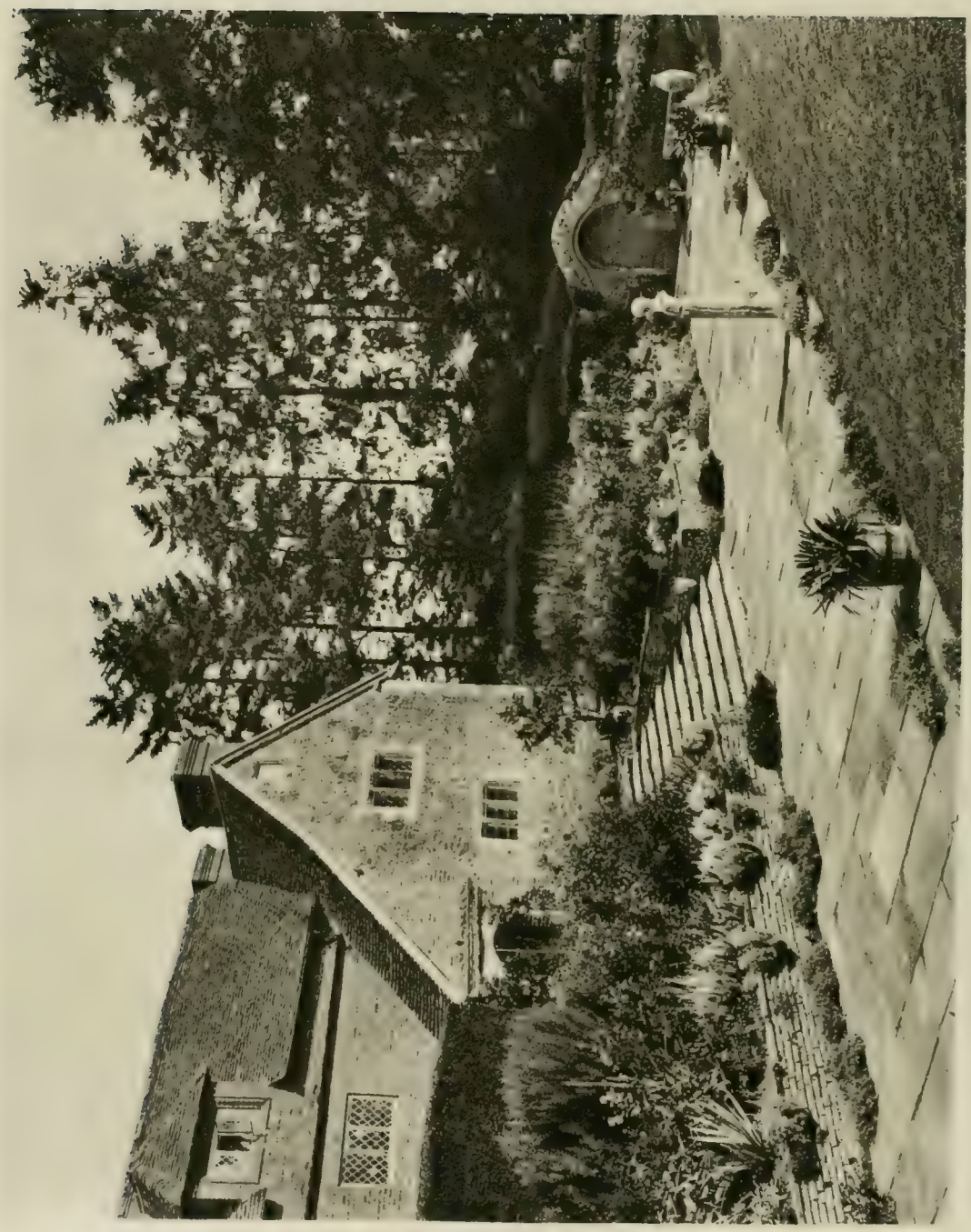
THE LILY POND, RHINEFIELD, BROCKENHURST. DESIGNED BY ROMAINE-WALKER AND JENKINS, ARCHITECTS

GARDEN STATUETTE, BY PHŒBE STABLER

BRONZE STATUETTE, BY MARY MORTON, R.W.A.

FORMAL GARDEN, LITTLE LANGLEYS, PETERSFIELD. DESIGNED BY HORACE FARQUARSON, F.R.I.B.A.

SOUTH TERRACE AT LITTLE LANGLEYS, PETERSFIELD. DESIGNED BY HORACE FARQUARSON, F.R.I.B.A.

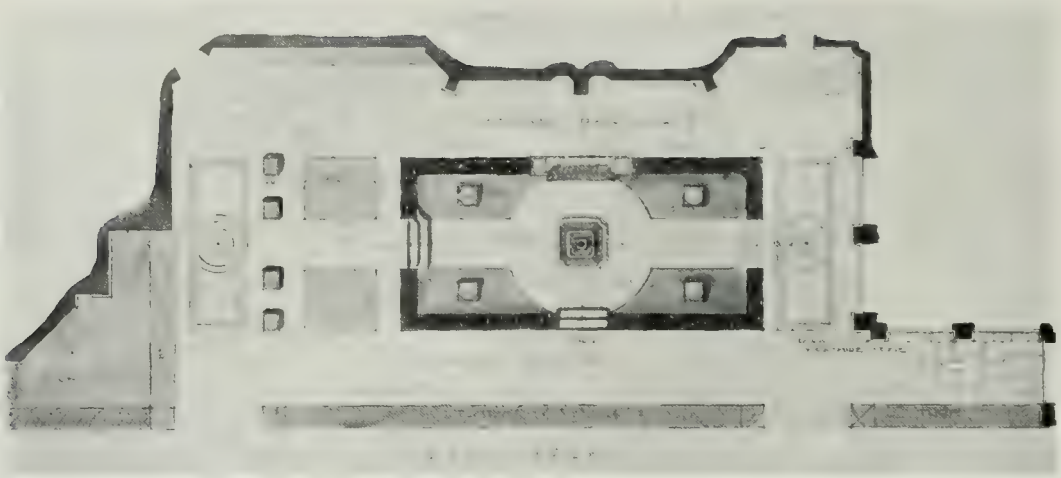


CHURT GATE HOUSE. THE SOUTH FRONT. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

VIEW FROM ENTRANCE, CHURT GATE HOUSE. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

WATER PARTERRE AT MOOR CLOSE. DESIGNED BY OLIVER HILL, F.R.I.B.A.

THE UPPER TERRACE, MOOR CLOSE. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT



PLAN OF FORMAL GARDEN AT MELCHET COURT. DESIGNED BY DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS

FORMAL GARDEN AT MELCHET COURT. DESIGNED BY DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS

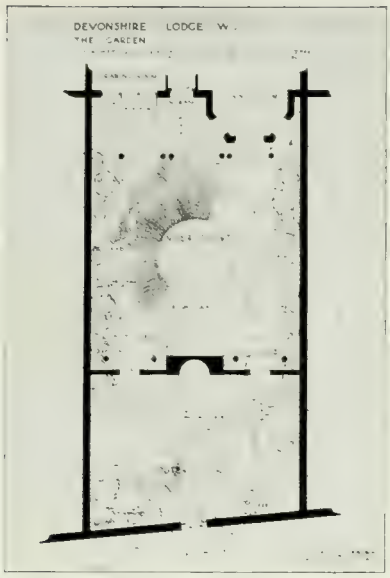
ALPINE GARDEN WITH RAISED BEDS AT BURFIELD. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

ENTRANCE TO POPESWOOD LODGE, BERKS. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

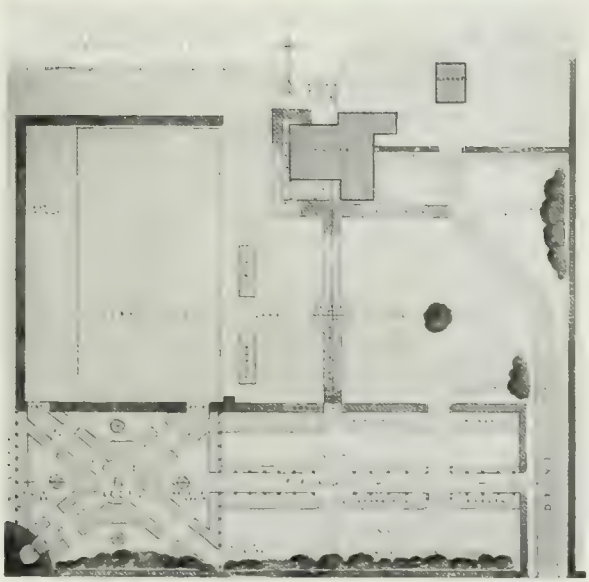
SUMMER HOUSE AT NETHER SWELL MANOR, GLOUCESTERSHIRE. DESIGNED BY E. GUY DAWBER, ARCHITECT

GARDEN GATE AND STEPS AT EYFORD PARK, GLOUCESTERSHIRE. DESIGNED BY E. GUY DAWBER, ARCHITECT

GARDEN AT ST. CATHERINE'S COURT, NEAR BATH. DESIGNED BY BAILLIE SCOTT AND BERESFORD, ARCHITECTS. PASTEL BY M. H. BAILLIE SCOTT. *By permission of the Hon. Richard Strutt*



FORECOURT GARDEN AT DEVONSHIRE LODGE, LONDON, W. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT



LAY OUT PLAN FOR GARDEN AT ROPLEY, HANTS DESIGNED BY DARCY BRADDELL, F.R.I.B.A., AND HUMPHRY DEANE, ARCHITECTS

PLAN OF LILY, IRIS, AND CLEMATIS GARDEN, VIRGINIA WATER DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

A SMALL LONDON GARDEN. DESIGNED BY R. DOUGLAS WELLS, F.R.I.B.A.

BLUE MOSAIC POOL, WITH TILE SLIP SURROUND, AT 19, WEST EATON PLACE, LONDON, S.W. DESIGNED BY OLIVER HILL, F.R.I.B.A., ARCHITECT

BORDERS AT WHITE WALTHAM PLACE, NEAR MAIDENHEAD. *By permission of Mrs. Oppenheimer*

FORMAL GARDEN AT THE MOAT HOUSE, SUTTON COLDFIELD. DESIGNED BY EVELYN N. COWELL, LANDSCAPE ARCHITECT
By permission of A. W. Heaton, Esq.

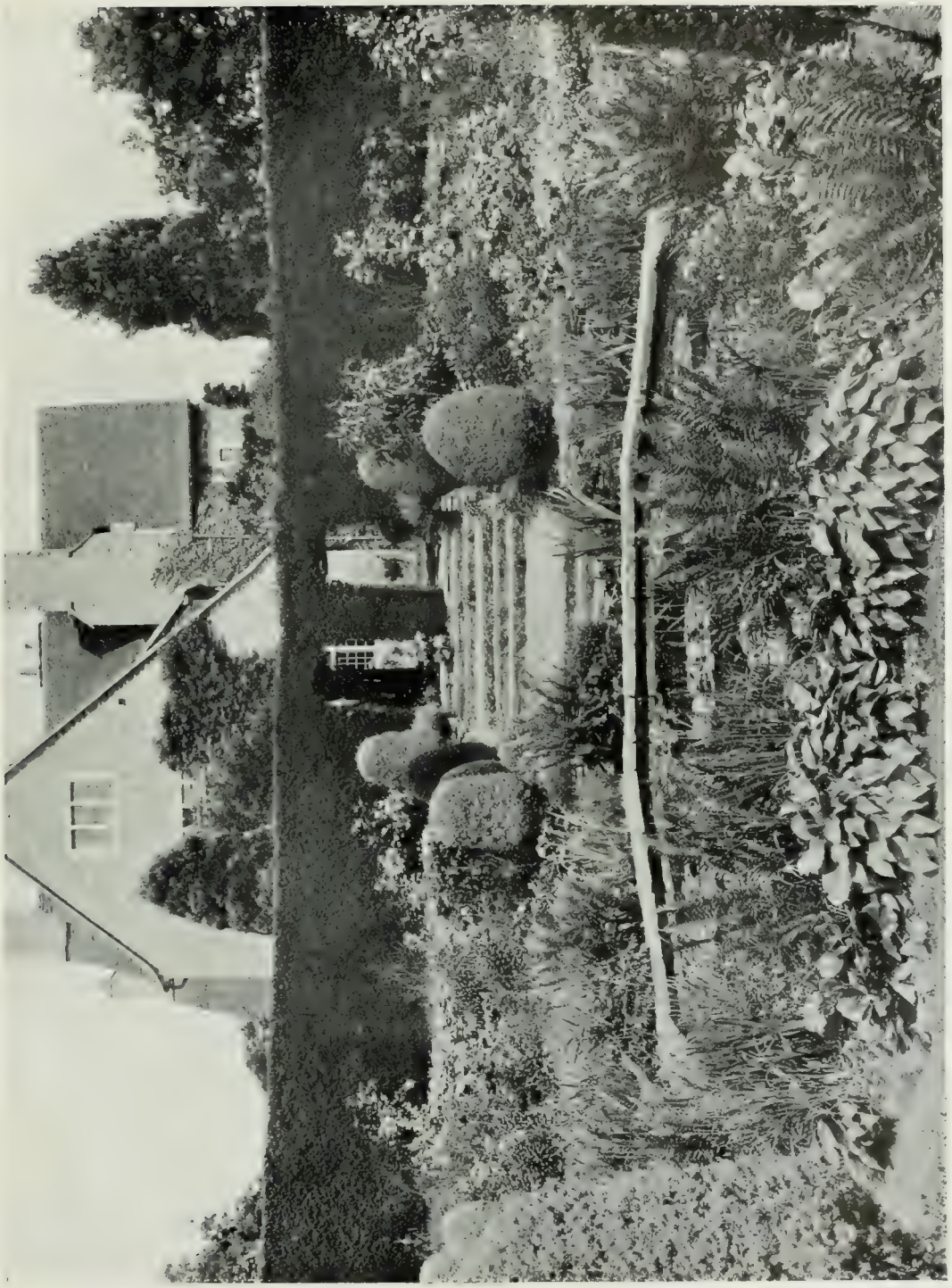
FORMAL GARDEN AT THE MOAT HOUSE, SUTTON COLDFIELD. DESIGNED BY EVELYN N. COWELL, LANDSCAPE ARCHITECT
By permission of A. W. Heaton, Esq.

ITALIAN GARDEN AT WHITE WALTHAM PLACE, NEAR MAIDENHEAD

By permission of Mrs. Oppenheimer

PERGOLA LEADING TO THE LILY POND AT WESTBROOK, GODALMING
By permission of H. Thackeray Turner, Esq.

WALL SEAT AT WESTBROOK, GODALMING. *By permission of H. Thackeray Turner, Esq.*



SUNK GARDEN AND LILY POND, SURROUNDED BY YEW HEDGE, AT WESTBROOK, GODALMING *By permission of H. Thackeray Turner, Esq.*

COURT LODGE, GROOMBRIDGE

By permission of Mrs. Dix-Lewis.

STEPPING STONES FROM ENTRANCE GATE, COURT LODGE, GROOMBRIDGE
By permission of Mrs. Dix-Lewis.

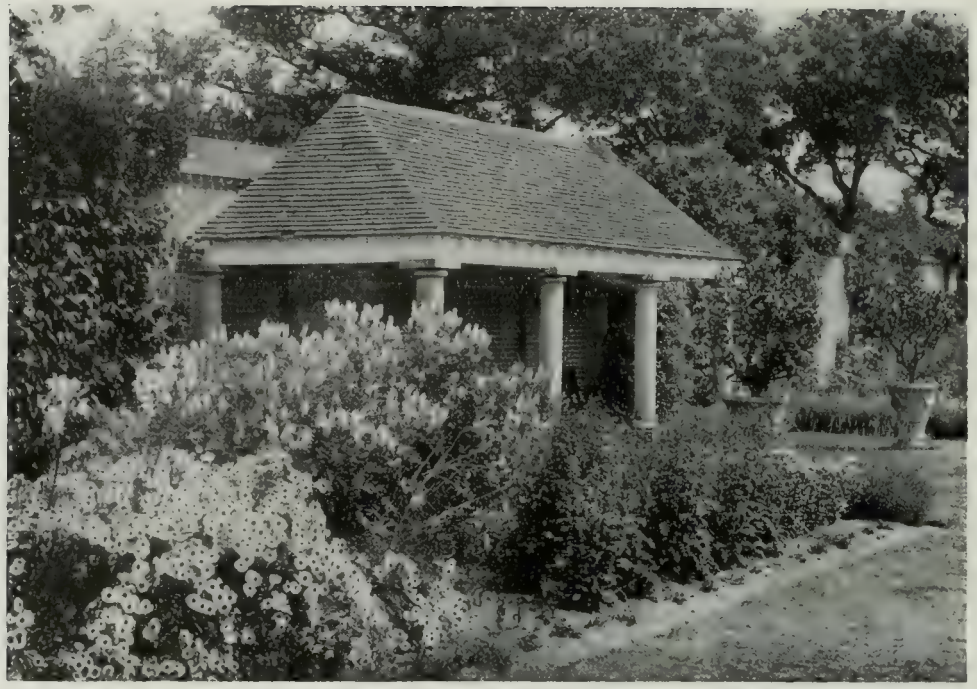
OLD HAWTHORN TREE AND ROCK PLANTS AT BROCKHURST, EAST GRINSTEAD. *By permission of F. J. Hanbury, Esq.*
(*Photograph Ransford*)

A DRY WALL AT COURT LODGE, GROOMBRIDGE

By permission of Mrs. Dix-Lewis

GARDEN AT BELMONT, DAWLISH, DEVON.

By permission of Mrs. M. E. Stebbings

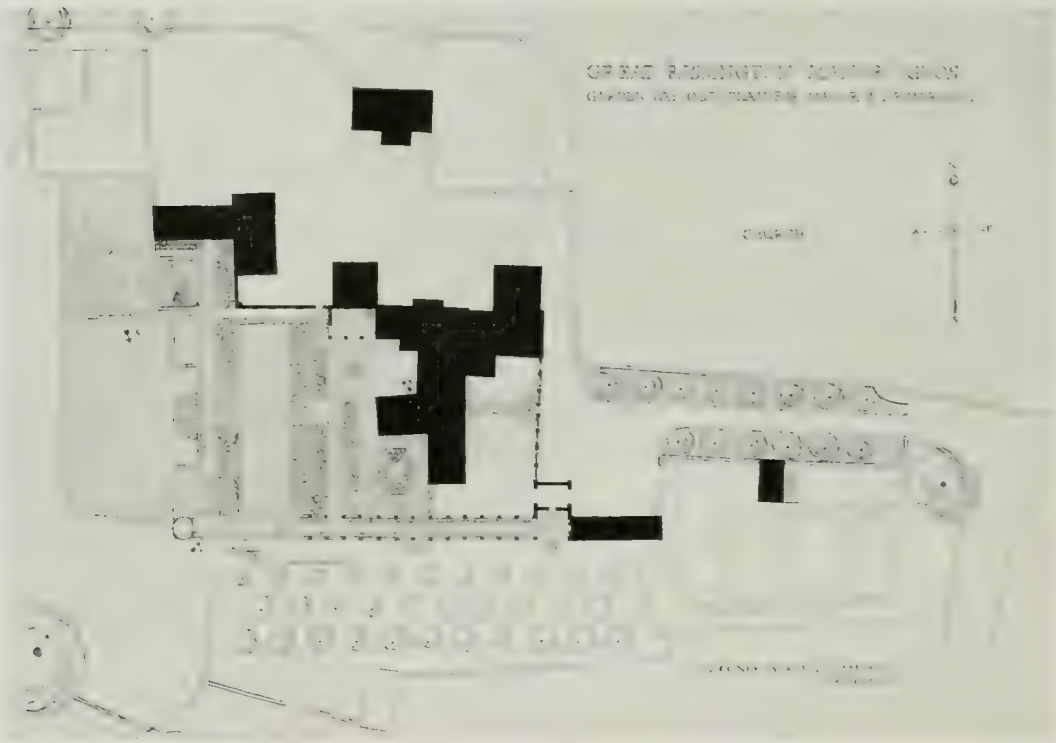


THE LOGGIA, PYRFORD COURT, NEAR WOKING. *By permission of Viscount Elveden, M.P.*

MICHAELMAS DAISIES AT ALDENHAM HOUSE, HERTS. *By permission of the Hon. Vicary Gibbs*

WATER GARDEN AT TRENT PARK, NEW BARNET. *By permission of Sir Philip Sassoon*

VIEW OF SUMMER HOUSE AND TERRACES FROM LOWER LAWN AT GREAT RISSINGTON MANOR, GLOUCESTERSHIRE. DESIGNED BY FALCONER, BAKER AND CAMPBELL, ARCHITECTS



LAY-OUT PLAN OF GARDEN AT GREAT RISSINGTON MANOR, GLOUCESTERSHIRE. DESIGNED BY FALCONER, BAKER AND CAMPBELL, ARCHITECTS

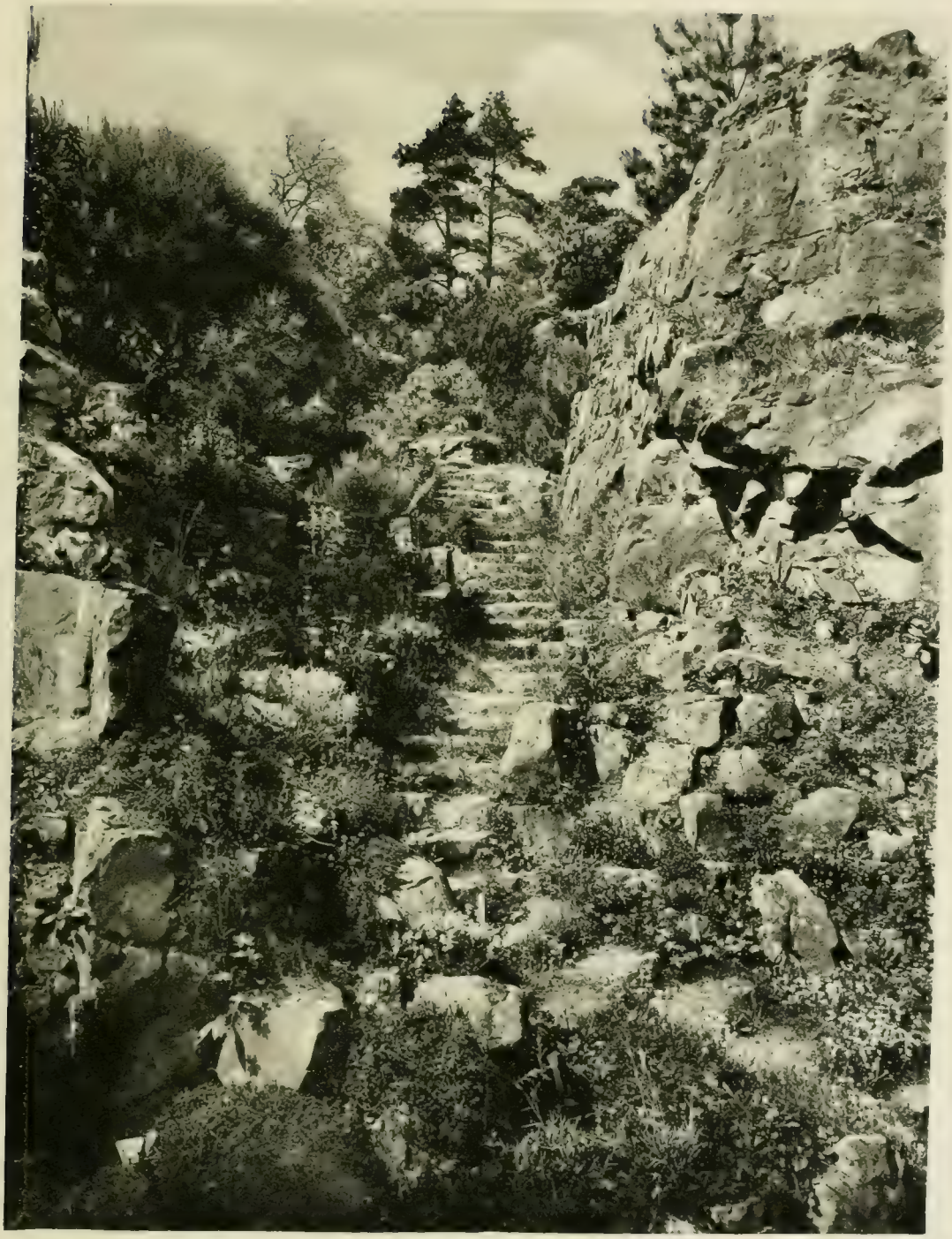
THE SUMMER HOUSE, GREAT RISSINGTON MANOR. DESIGNED BY FALCONER, BAKER & CAMPBELL, ARCHITECTS ("C" ON PLAN P. 16)

GREAT RISSINGTON MANOR. GARDEN ROOM AND STONE FOUNTAIN. DESIGNED BY FALCONER, BAKER AND CAMPBELL, ARCHITECTS, (VIEW FROM "C" PLAN ON P.16)

GREAT RISSINGTON MANOR. GARDEN AND TERRACES. DESIGNED BY FALCONER, BAKER AND CAMPBELL, ARCHITECTS, (VIEW FROM "B" ON PLAN P.16)

THE LAKE, BROCKHURST, EAST GRINSTEAD. BY PERMISSION OF F. J. HANBURY, ESQ.

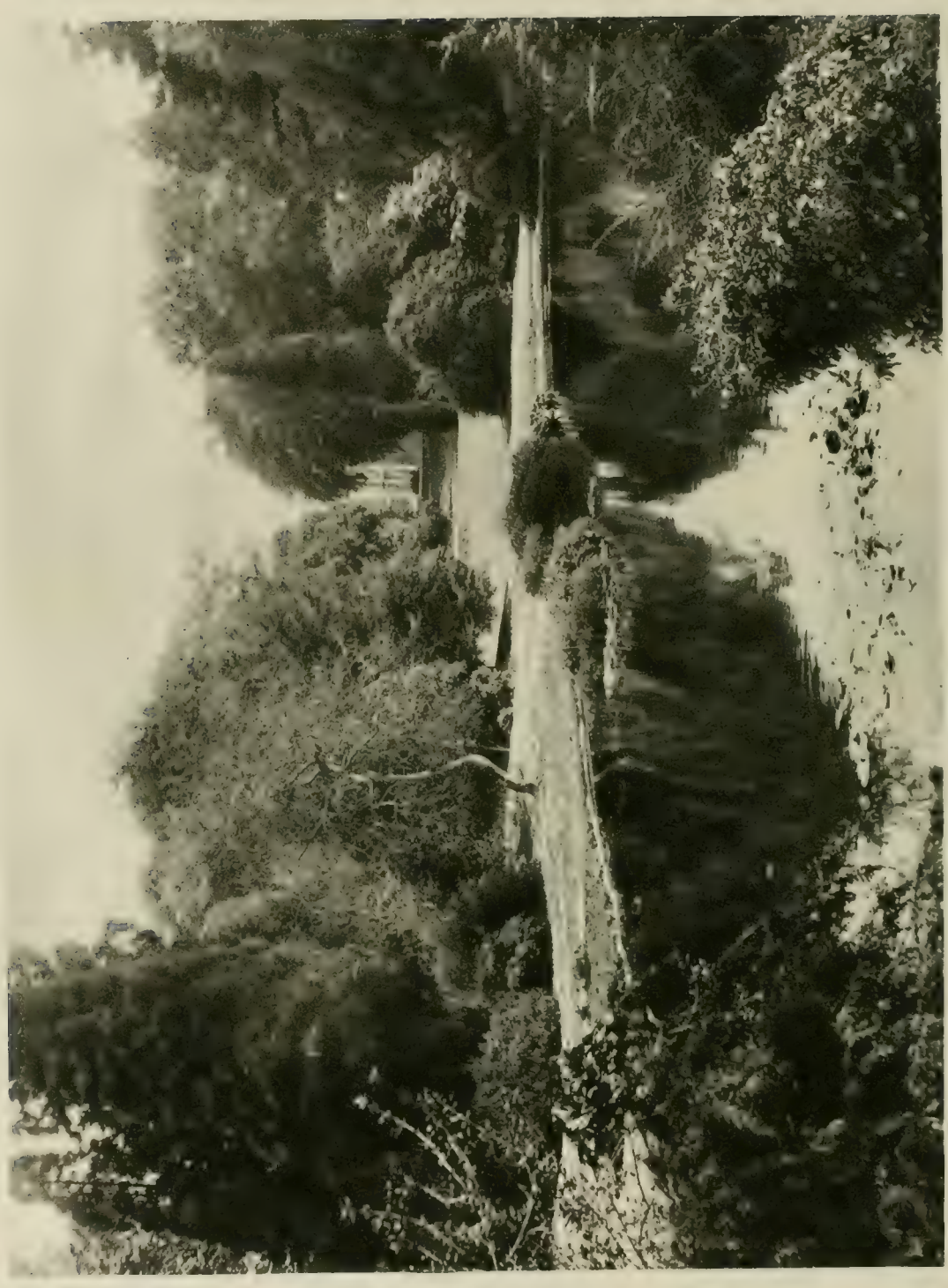
VIEW IN THE ROCK GARDEN, BROCKHURST, EAST GRINSTEAD. BY PERMISSION OF F. J. HANBURY, ESQ.



PART OF THE ROCK GARDEN, BROCKHURST, EAST GRINSTEAD. BY PERMISSION OF F. J. HANBURY, ESQ.

GARDEN AT WESTON BIRT HOUSE, TETBURY. BY PERMISSION OF SIR GEORGE HOLFORD

SALEX BABYLONIA AT WESTON BIRT HOUSE, TETBURY. BY PERMISSION OF SIR GEORGE HOLFORD

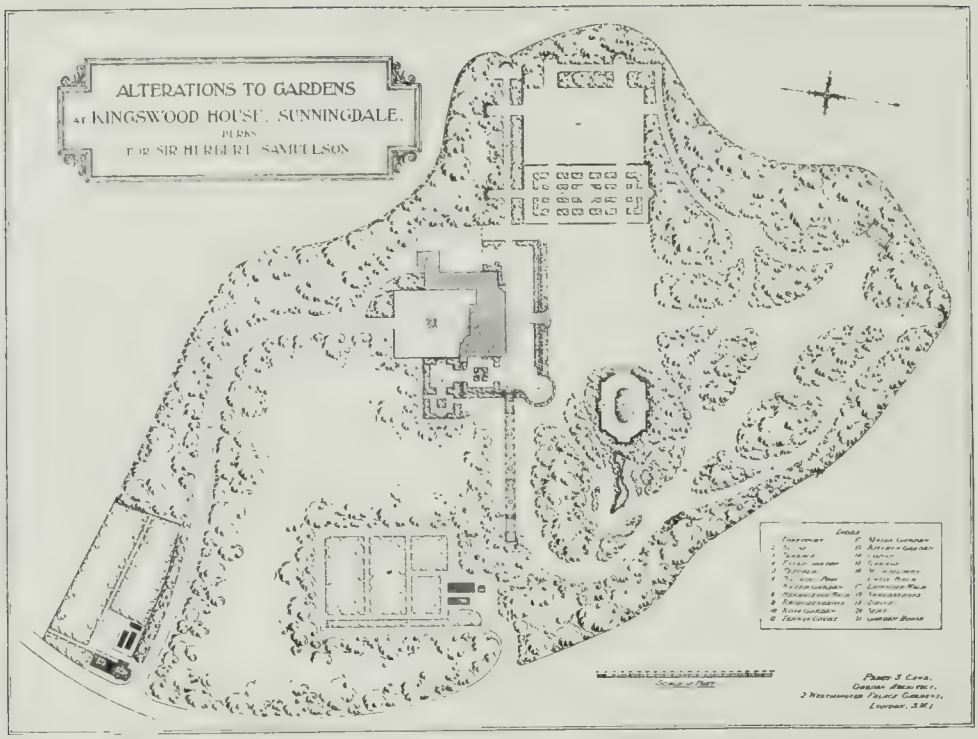


THE LAKE AT WESTON BIRT HOUSE, TETBURY. BY PERMISSION OF SIR GEORGE HOLFORD

RHODODENDRONS, LOOKING TOWARDS THE TEMPLE, AT DEEPDENE, DORKING

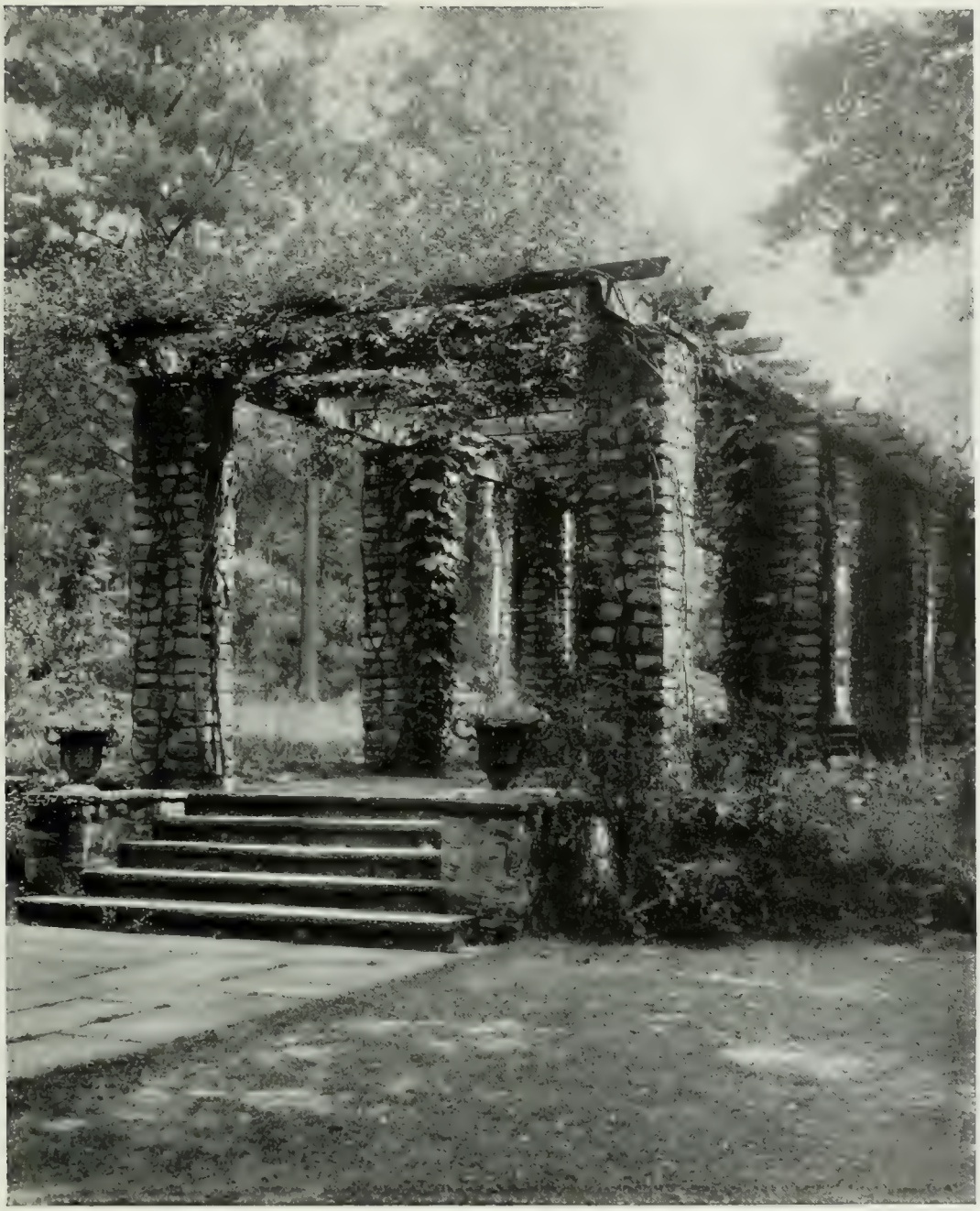
PATHWAY AND STREAM AT KINGSWOOD HOUSE, SUNNINGDALE. DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT. *By permission of Sir Herbert Samuelson*

PAVED PATHWAY THROUGH THE SILVER BIRCHES AT KINGSWOOD HOUSE, SUNNINGDALE. DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT. *By permission of Sir Herbert Samuelson*



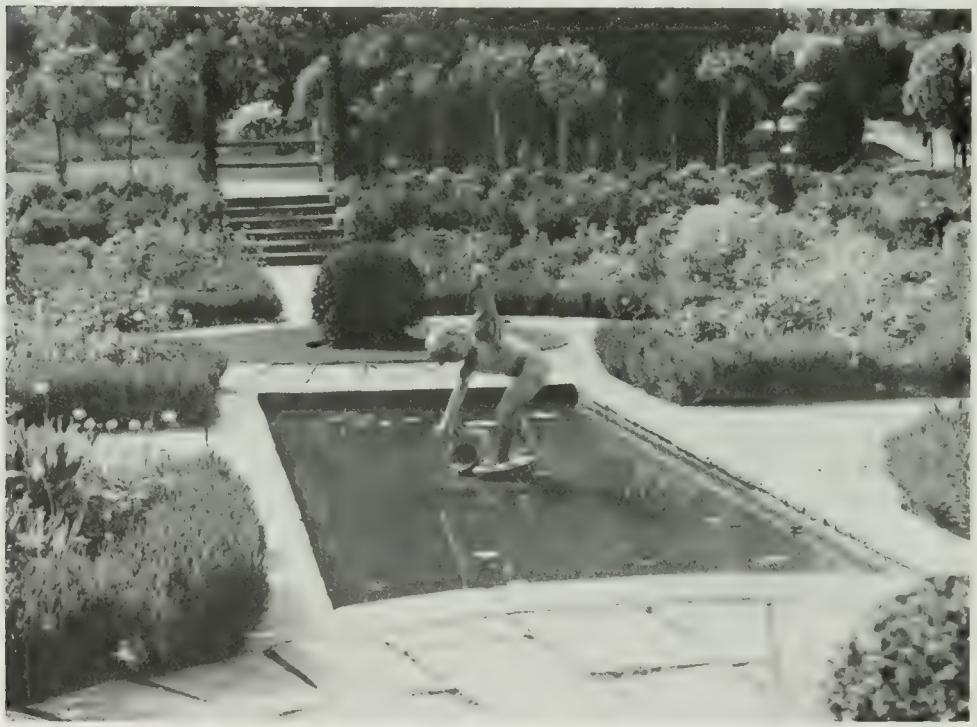
PLAN FOR ALTERATIONS TO GARDENS AT KINGSWOOD HOUSE, SUNNINGDALE DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT.
By permission of Sir Herbert Samuelson

FORECOURT OF KINGSWOOD HOUSE, SUNNINGDALE DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT
By permission of Sir Herbert Samuelson



BRICK PERGOLA AND STEPS AT KINGSWOOD HOUSE, SUNNINGDALE. DESIGNED BY PERCY S. CANE, GARDEN ARCHITECT. *By permission of Sir Herbert Samuelson*

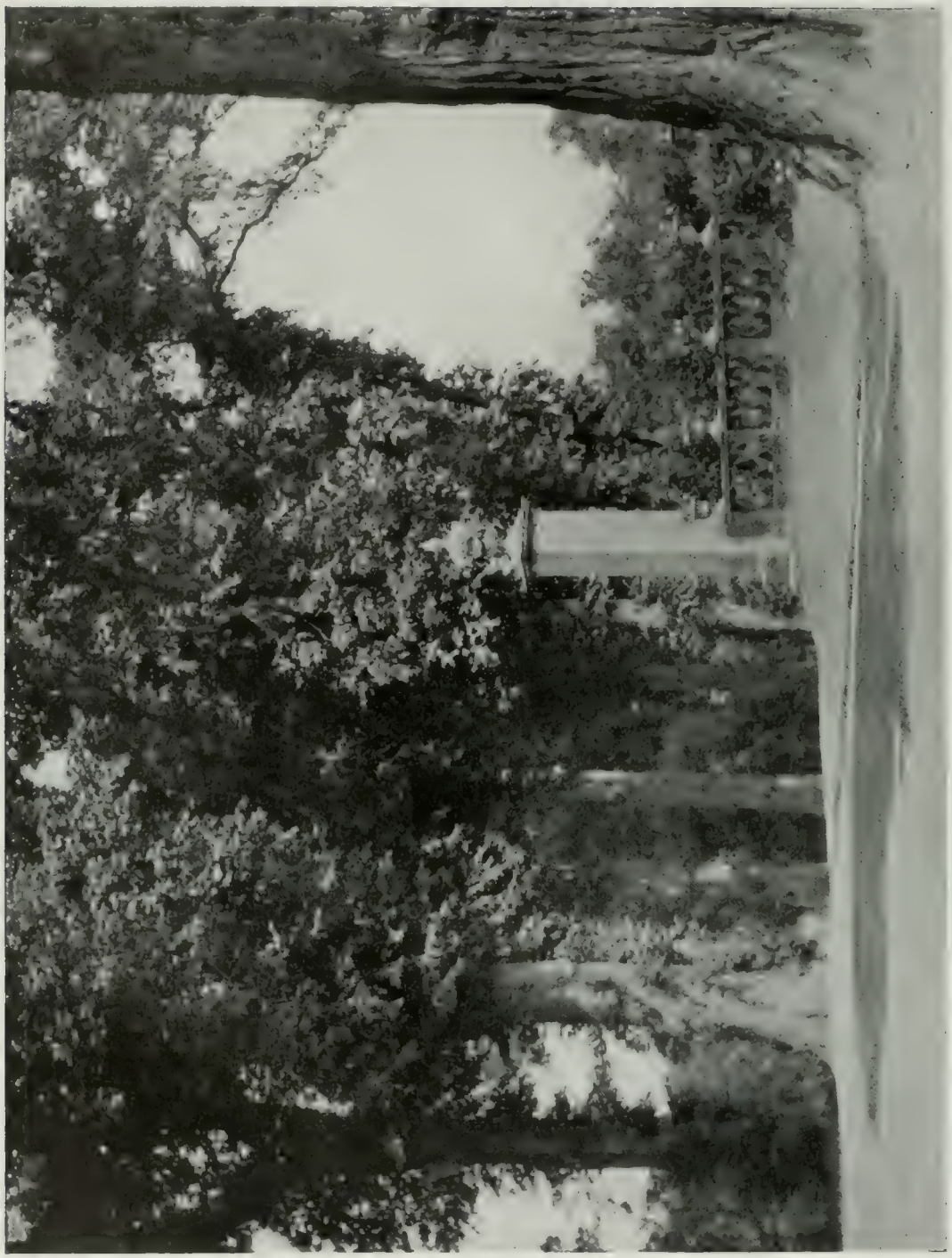
FORMAL GARDEN AT THE BYRE, HADLEY WOOD, THE RESIDENCE OF THE ARCHITECT, C. WONTNER SMITH, ESQ., F.R.I.B.A.



PAVED GARDEN AND POOL AT GORSE HILL, WOKING. DESIGNED BY MILNER, SON AND WHITE, GARDEN ARCHITECTS

By permission of Noel Mobbs, Esq.

FORECOURT AT THE BYRE, HADLEY WOOD, THE RESIDENCE OF THE ARCHITECT, C. WONTNER SMITH, ESQ., F.R.I.B.A.



PART OF THE GARDEN AT HINCHINGBROOKE, HUNTINGDON.

By permission of the Earl of Sandwich

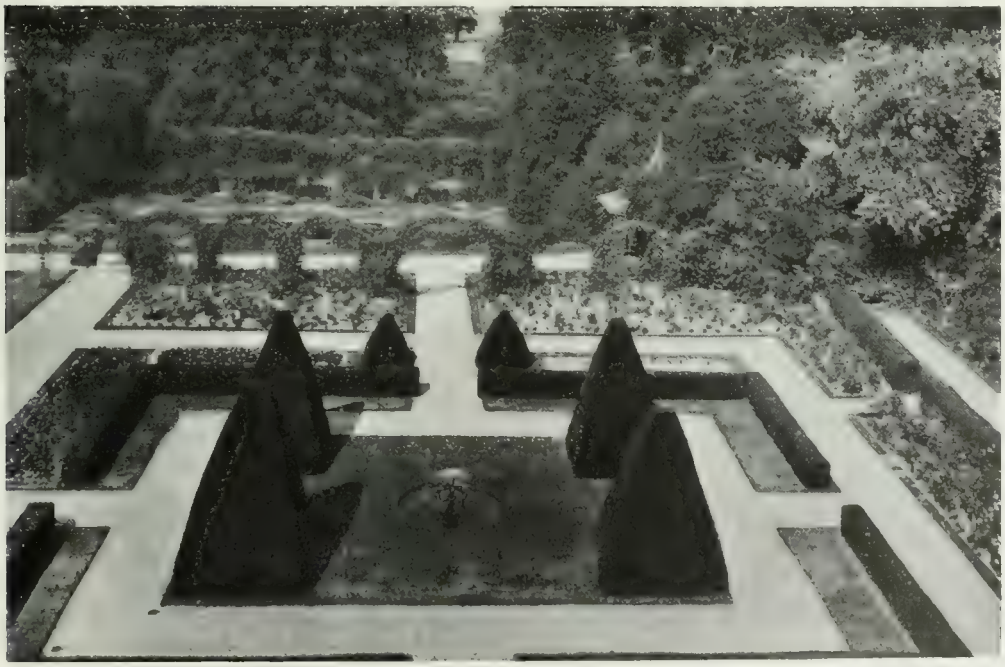
PART OF THE ROCK GARDEN AT BROCKHURST, EAST GRINSTEAD. *By permission of F. J. Hanbury, Esq.*
(*Photograph Ransford*)

BIRD BATH IN BRONZE. BY THE HON. A. C. MAUDE

"DOLCE FAR NIENTE." GARDEN FIGURE BY CHRISTINE GREGORY

THREE VIEWS OF THE GARDEN OF C. G. REID WALKER, ESQ., CASSIA, WINSFORD, CHESHIRE

YEW HEDGES AT BLICKLING HALL, NORFOLK *By permission of The Rt. Hon. the Marquis of Lothian*



THE FORMAL GARDEN AT WHITE LODGE, RICHMOND. *By permission of H.R.H. The Duke of York*

GARDEN HOUSE AT THE COUNTRY PLACE OF F. C. HAVEMREYER, ESQ., ROSLYN, LONG ISLAND. DESIGNED BY MATT B. SCHMIDT, ARCHITECT

FOUNTAIN IN THE GARDEN OF HERBERT N. STRAUS, ESQ., AT RED BANK, N.Y. DESIGNED BY F. BURRALL HOFFMAN, JUN., ARCHITECT. WATER-FOWL BY C. C. RUMSEY, SCULPTOR

GARDEN SURROUNDED BY SHRUBS AT CLEVELAND, OHIO DESIGNED BY A. DONALD GRAY, LANDSCAPE ARCHITECT.
By permission of Dr. C. F. Briggs

GRASS WALK IN THE WALTER DOUGLAS GARDEN AT CHAUNCEY, NEW YORK

WALL FOUNTAIN IN THE FORMAL GARDEN, WITH VINES AND WISTERIA, AT WILMINGTON, DELAWARE. DESIGNED BY MARIAN COFFIN, LANDSCAPE ARCHITECT. *By permission of Lamont du Pont, Esq.*

CENTRE PART OF A ROCK GARDEN DESIGNED BY RICHARD ROTHE, LANDSCAPE ARCHITECT
By permission of Dr. Herbert P. Fisher

ENTRANCE TO THE ROCK GARDEN, LINCOLN DRIVE, GERMANTOWN, PHILADELPHIA. DESIGNED BY RICHARD ROTHE, LANDSCAPE ARCHITECT. *By permission of O. C. Lippincott, Esq.*

FILOLI HOUSE, SAN MATEO, CALIFORNIA. *By permission of W. B. Bonn, Esq.*

CORNER OF THE GARDEN AT FILOLI HOUSE, SAN MATEO, CALIFORNIA
By permission of W. B. Bonn, Esq.

LAWNS AT FILOLI HOUSE, SAN MATEO, CALIFORNIA. *By permission of W. B. Bonn, Esq.*

FILOLI HOUSE, SAN MATEO, CALIFORNIA. *By permission of W. B. Bonn, Esq.*

FILOLI HOUSE, SAN MATEO, CALIFORNIA. *By permission of W. B. Bonn, Esq.*

GARDEN OF J. H. CARSTAIRS, ESQ., AT ARDMORE, PENNSYLVANIA. DESIGNED BY JOHN RUSSELL POPE, ARCHITECT

POOL IN THE GARDEN OF J. H. CARSTAIRS, ESQ., ARDMORE, PENNSYLVANIA. DESIGNED BY JOHN RUSSELL POPE, ARCHITECT

PAVED PARTERRE IN THE CAFFLIN GARDEN, PALM BEACH. DESIGNED BY ADDISON MIZNER, ARCHITECT

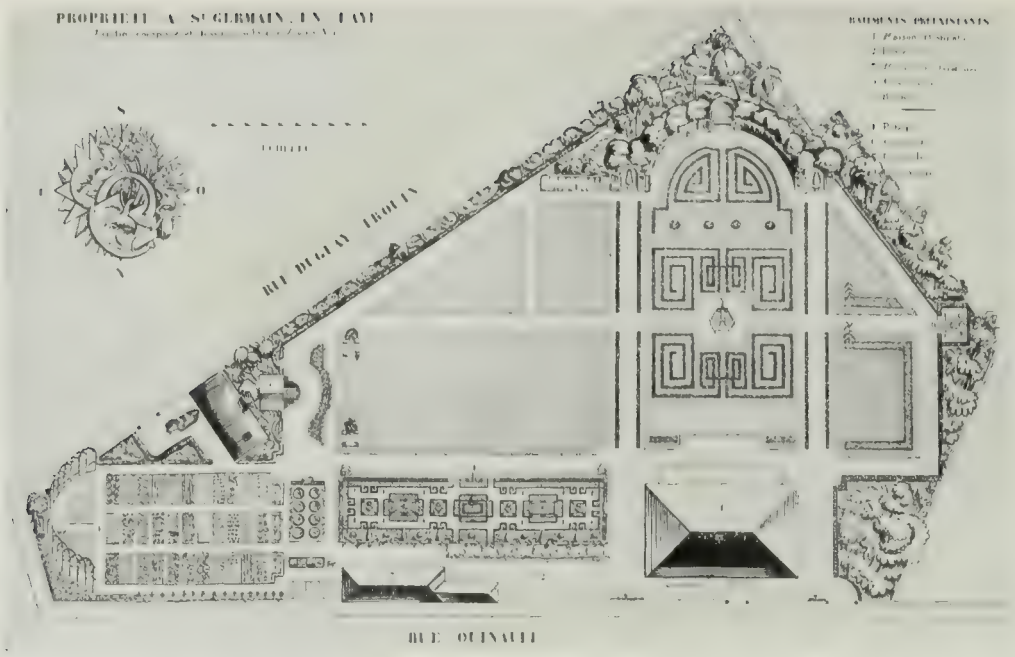
DOORWAY IN THE GARDEN OF H. W. CROFT, ESQ., GREENWICH, CONNECTICUT. DESIGNED BY ELLEN SHIPMAN, GARDEN ARCHITECT

STATUARY AND STONE SEAT IN THE GARDEN OF THE LATE HOMER ST. GAUDENS

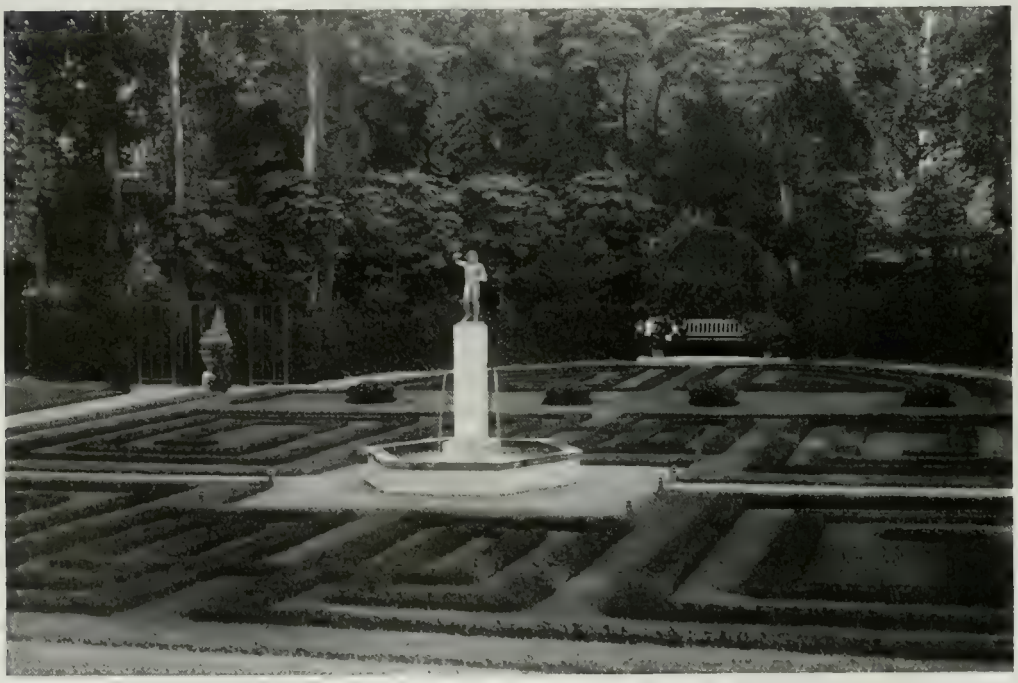
VIEW OF THE WOODWARD GARDEN. DESIGNED BY OLMSTED BROTHERS, LANDSCAPE ARCHITECTS

ANOTHER VIEW OF ABOVE

WATER GARDEN AT KATONAH, N.Y. DESIGNED BY MARIAN COFFIN, LANDSCAPE ARCHITECT. *By permission of Mr. and Mrs. Gordon Knox Bell*



PLAN OF GARDEN AT ST. GERMAIN-EN-LAYE, BY ANDRÉ AND PAUL VÉRA.

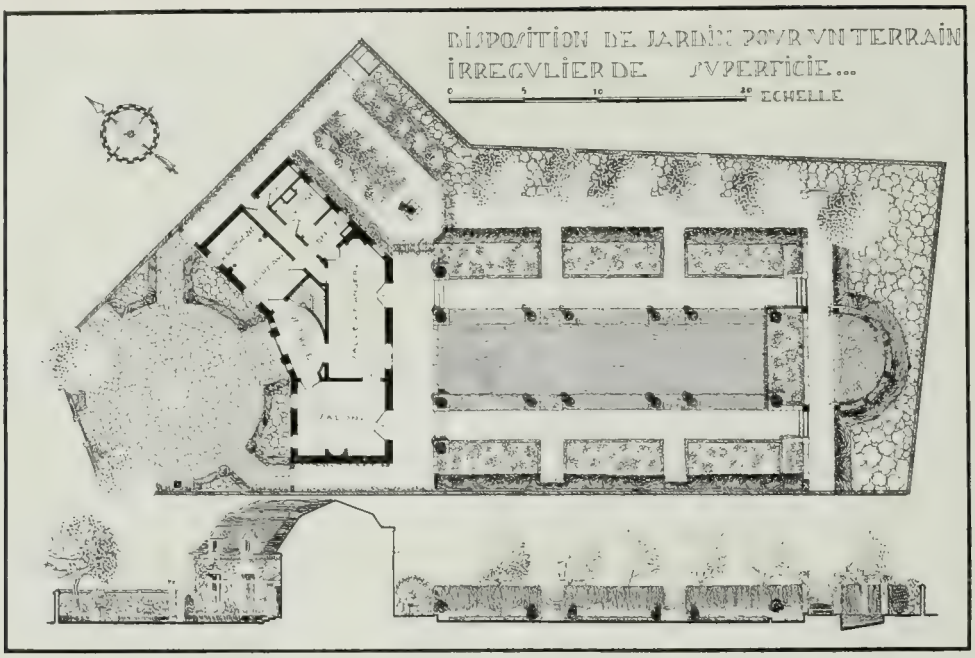


BOX PARTERRE AND FOUNTAIN IN A GARDEN AT ST. GERMAIN-EN-LAYE DESIGNED BY ANDRÉ AND PAUL VÉRA

FORMAL GARDEN AT SAINT GERMAIN-EN-LAYE. DESIGNED BY ANDRÉ AND PAUL VÉRA

PATIO COURT IN A GARDEN AT GRASSE, PROVENCE — DESIGNED BY JACQUES GRUBER, LANDSCAPE ARCHITECT, PARIS

THE ART AND FOOD IN A GARDEN AT CLISSON, FRANCE — DESIGN OF BY JACQUES GRUBER, LANDSCAPE ARCHITECT (PARIS)



PLAN OF A GARDEN BY G J MARRAST, ARCHITECT (PARIS)

TERRACES AND PERGOLA AT BÉZIERS. DESIGNED BY J. C. N. FORESTIER, LANDSCAPE ARCHITECT

PERENNIAL BORDERS IN A ST. JOHN'S WOOD GARDEN. PLANTED BY JOHN RUSSELL (HAMPSTEAD), LTD. *By permission of Oswald Birley, Esq.*
(Photograph Ransford)

ROSE GARDEN AT THE CHATEAU DE BEAUREGARD, INDRE. DESIGNED BY ALBERT LAPRADE, ARCHITECT

THE PAVILION AND OLD OLIVE TREES AT "LES COLOMBIÈRES," MENTONE. DESIGNED BY FERDINAND BAC

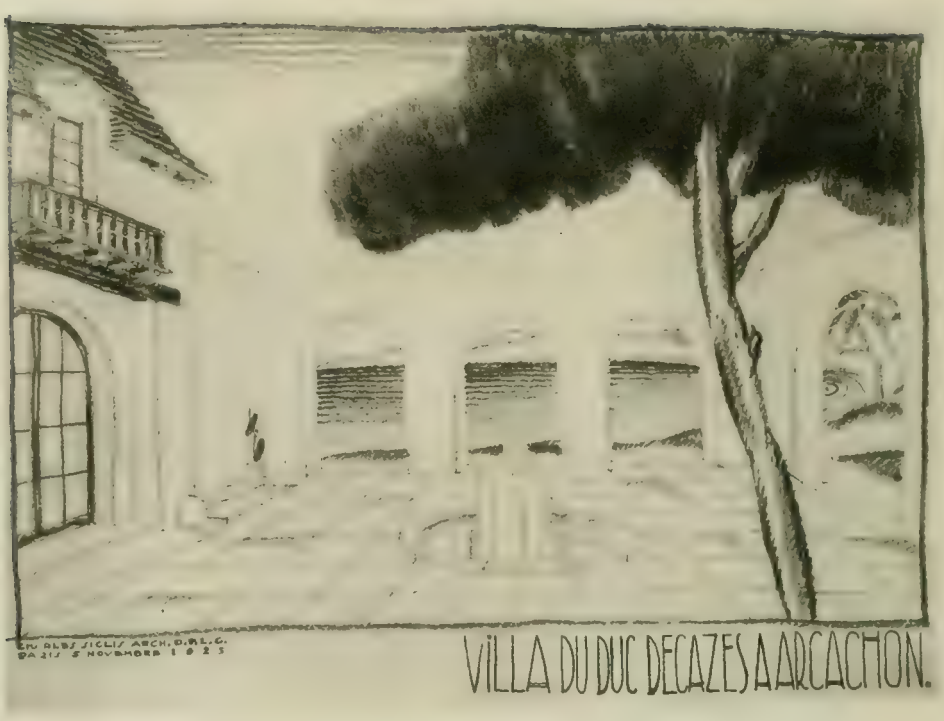
PERGOLA OVER THE CARONBIER BRIDGE AT "LES COLOMBIÈRES," MENTONE. DESIGNED BY FERDINAND BAC

ENTRANCE TO " LES COLOMBIERES," MENTONE. DESIGNED BY FERDINAND BAC, ARCHITECT

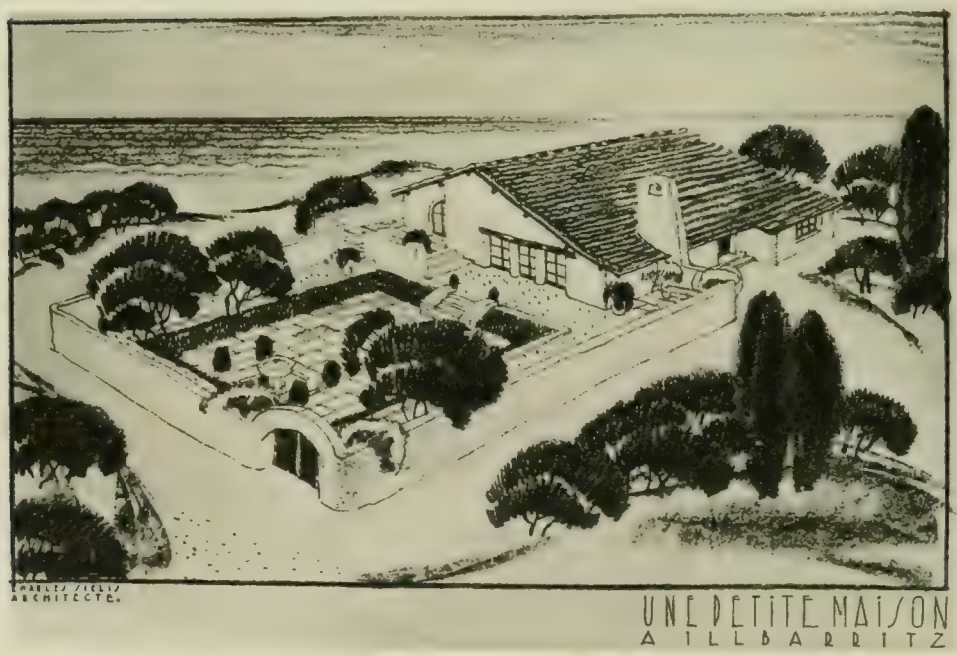
"L'ALLEE DES JARRES," AT "LES COLOMBIERES," MENTONE. DESIGNED BY FERDINAND BAC, ARCHITECT

GARDEN POTS IN POLISHED TERRA COTTA. DESIGNED BY G. LE BOURGEOIS

COURTYARD OF THE ARCHITECT'S HOUSE AT SAINT-RAMBERT. DESIGNED BY TONY GARNIER, ARCHITECT



SMALL HOUSE AT ILLBARRITZ. DESIGNED BY CHARLES SICLIS, ARCHITECT



VILLA OF THE DUC DECAZES AT ARCACHON. DESIGNED BY CHARLES SICLIS, ARCHITECT

VIEW OF A GARDEN IN THE HILLY COUNTRY OF THE NECKAR. DESIGNED BY FRANZ WIRTZ, GARDEN ARCHITECT (HEIDELBERG)

FORMAL GARDEN AT STUTTGART. DESIGNED BY PROFESSOR B. PANKOK

PAVED GARDEN AT BREMEN. DESIGNED BY RUDOLPH BERGFELD, GARDEN ARCHITECT (BREMEN-HORN)

VIEW IN HERR LOCHNER'S GARDEN, AACHEN. DESIGNED BY HERR OTT, GARDEN ARCHITECT (AACHEN)

WATER GARDEN AT THE LODGE, HIGH WYCOMBE. WATER-COLOUR BY ADELAIDE L. SPARK.
By permission of A. Stacey, Esq.

DOORWAY IN THE ARCHITECT'S GARDEN AT WIESBADEN. DESIGNED BY WILHELM HIRSCH, GARDEN ARCHITECT

STONE FOUNTAINS AT STUTTGART. DESIGNED BY PROFESSOR B. PANKOK

VIEW IN THE ARCHITECT'S GARDEN AT WIESBADEN. DESIGNED BY WILHELM HIRSCH, GARDEN ARCHITECT

LILY POOL IN OSTPARK, FRANKFORT DESIGNED BY A. D. HEICKE, GARDEN DIRECTOR

IRISES GROWING BY THE WATERSIDE IN OSTPARK, FRANKFORT. DESIGNED BY A. D. HEICKE, GARDEN DIRECTOR

JAPANESE STONE LANTERN AMONG JUNIPERS, OPUNTIAS, YUCCAS, ETC., IN THE GARDEN DESIGNED AND PLANTED BY THE OWNER, HERR BERTHOLD KORTING

GUINEA-PIG HOUSE AND PHEASANT CAGE IN HERR BERTHOLD KÖRTING'S GARDEN

A PORTION OF HERR BERTHOLD KÖRTING'S GARDEN, SHOWING THE DOVECOTE

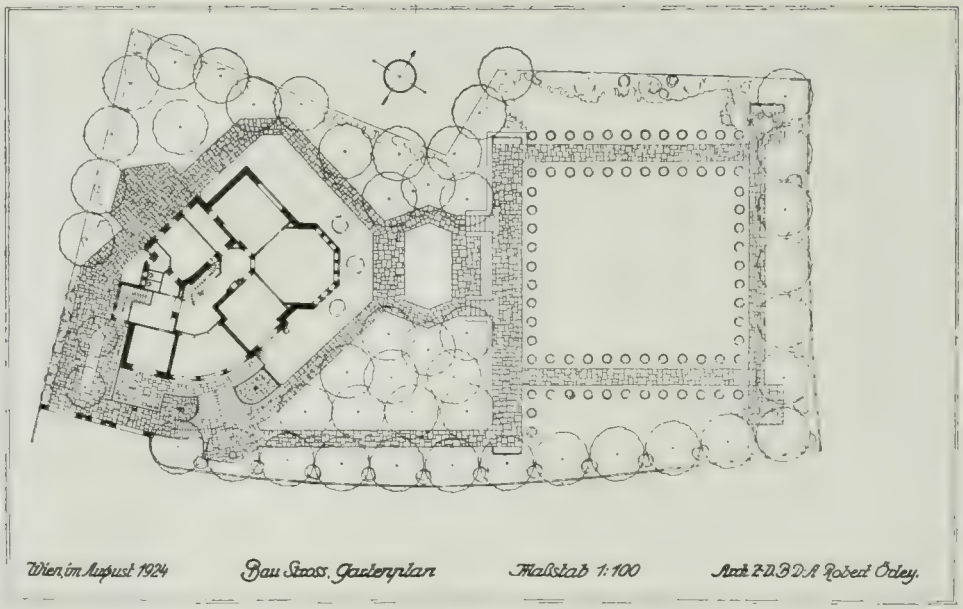
GARDEN PLANTED WITH PERENNIALS. DESIGNED BY BERTHOLD KORTING, ARCHITECT (BERLIN)

STATUARY AND BENCH IN GARDEN AT STUTTGART. DESIGNED BY GARDEN-ARCHITECT KAYSER (HEIDELBERG)

VIEW IN THE ARCHITECT'S GARDEN. DESIGNED BY GARDEN-ARCHITECT LUZ (STUTTGART)

HERBACEOUS GARDEN AT BREMEN. DESIGNED BY GARDEN-ARCHITECT ROSELIUS (BERLIN)

VIEW IN A VIENNA GARDEN. DESIGNED BY KARL HOFMANN AND FELIX AUGENFELD, ARCHITECTS (VIENNA)



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ANOTHER VIEW OF THE GARDEN AT "LA PIETRA," FLORENCE. *By permission of H. Acton, Esq.*

PLAY HOUSE IN THE ORCHARD OF BERGIRK, ON THE ISLAND OF INGARON, NEAR STOCKHOLM. DESIGNED BY ESTER CLAESON. *By permission of Herr H. Sten*

GARDEN OF PROFESSOR CARL MILLES (SCULPTOR) ON THE ISLAND OF LIDINGÖN NEAR STOCKHOLM

ANOTHER VIEW IN THE ABOVE GARDEN

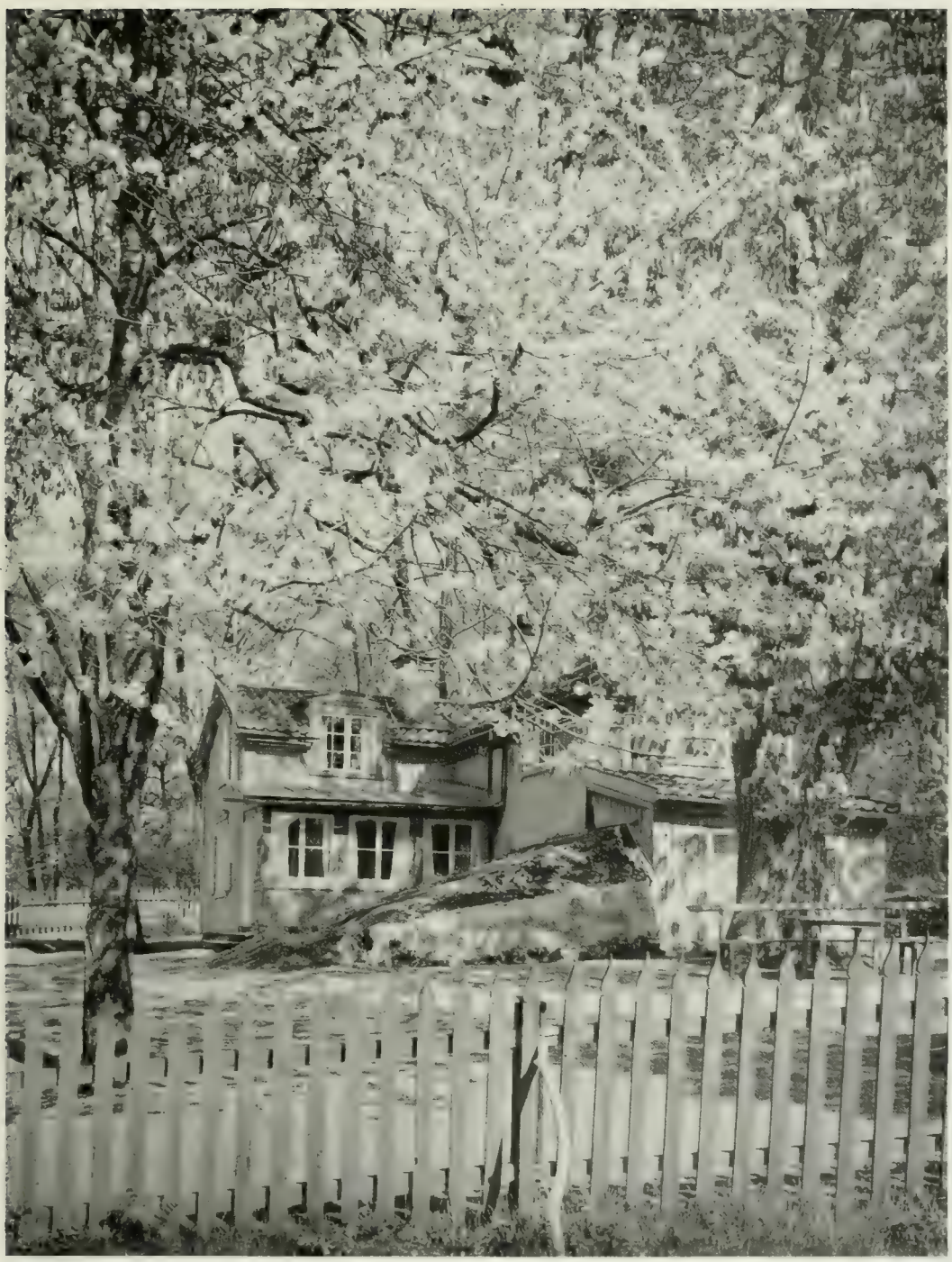
COLONNADE AND FOUNTAIN IN THE GARDEN OF PROFESSOR CARL MILLES, ON THE ISLAND OF LIDINGON, NEAR STOCKHOLM

COLONNADE WITH CONIFERS IN THE GARDEN OF PROFESSOR CARL MILLES, ON THE ISLAND OF LIDINGON, NEAR STOCKHOLM

PARTERRES AND STATUARY IN THE GARDEN OF H.R.H. PRINCE EUGEN OF SWEDEN, AT VALDEMARSUDDE

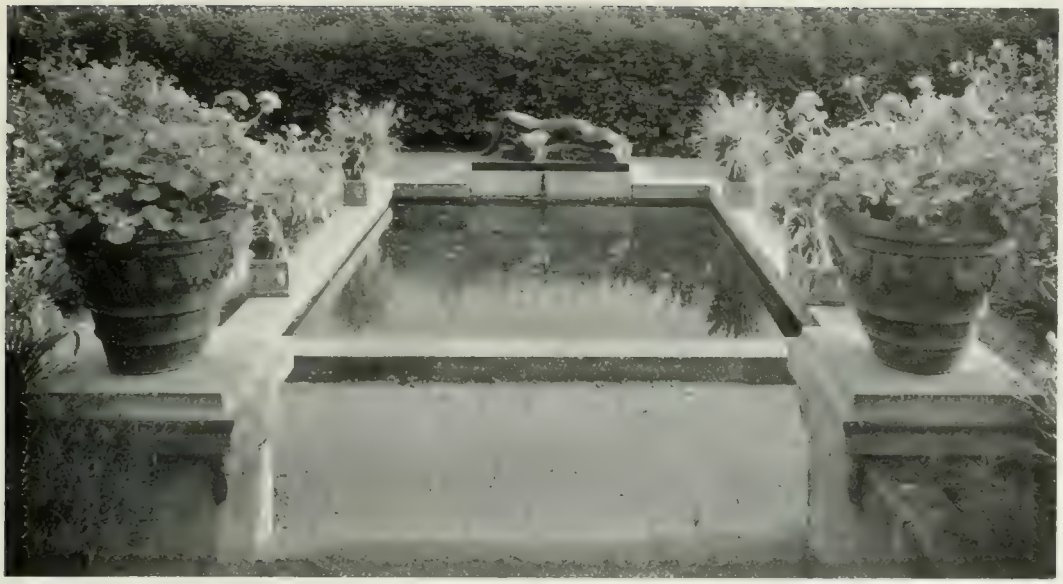
FLOWERING TREES IN THE GARDEN OF H.R.H. PRINCE EUGEN OF SWEDEN, AT VALDEMARSUDDE

ANOTHER VIEW OF ABOVE



CHERRY TREE IN BLOOM AT VALDEMARSUDDE. *By permission of H.R.H. Prince Eugen of Sweden*

PLAN OF THE GARDEN AT VALDEMARSUDDE. *By permission of H.R.H. Prince Eugen of Sweden*



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DRIVE AND ENTRANCE GATES AT ADELSNÄS. DESIGNED BY THE OWNER AND PROFESSOR J. G. CLASON. *By permission of Baron Adelswärd*

YARD GARDEN AT OLD BRIDGE HOUSE, KELVEDON, ESSEX.
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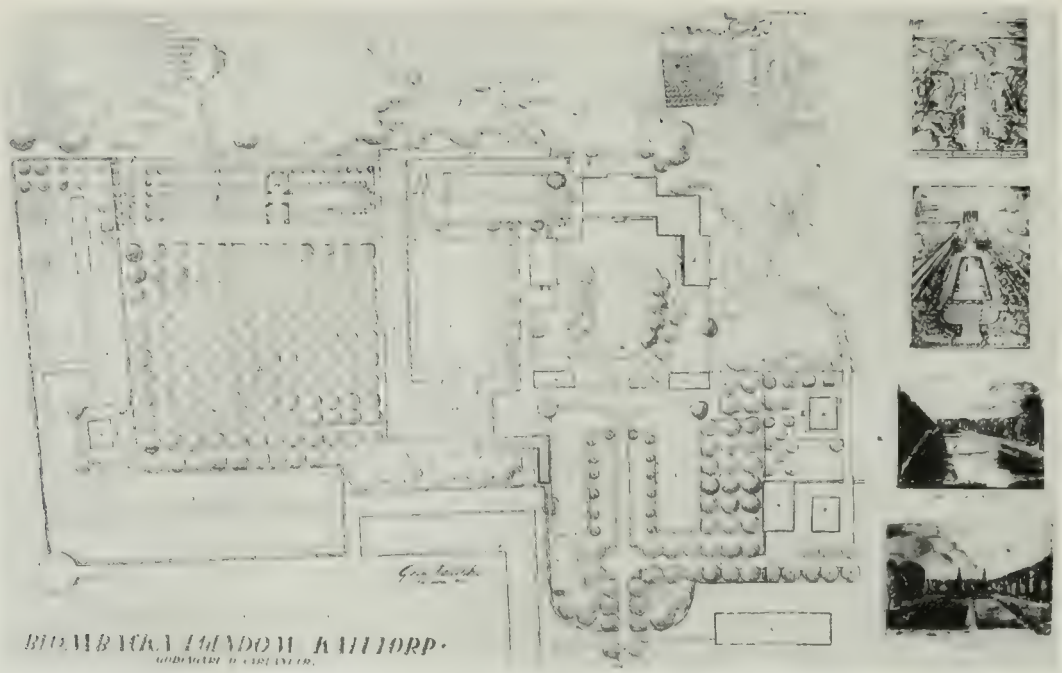
A VIEW IN THE PARK AT TORUP, SHOWING THE WELL-HEAD. *By permission of Baroness Henriette Coget*



PLAN OF GARDEN AT BLOMBACKA. DESIGNED BY GÖSTA HALLSTROM, ARCHITECT
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LILY POND AT BLOMBACKA. DESIGNED BY GÖSTA HALLSTROM, ARCHITECT
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HEDGED GARDENS AT BLOMBACKA. DESIGNED BY GÖSTA HALLSTROM, ARCHITECT
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PERGOLAS AT BLOMBACKA. DESIGNED BY GÖSTA HALLSTROM, ARCHITECT
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PATHWAY IN THE GARDEN OF H.R H PRINCE GUSTAF ADOLPH OF SWEDEN AT SOPHIERO

STONE STEPS AND PAVING IN THE GARDEN OF H.R H THE CROWN PRINCE GUSTAF ADOLPH OF SWEDEN AT SOPHIERO

PAVED PATH AND PERENNIAL BORDERS IN THE GARDEN OF HERR FENGER AT HELLERÙP. DESIGNED BY BIRGER ERRBOE, ARCHITECT

AVENUE IN THE PARK OF FREDENSBORG PALACE. DESIGNED BY HERR JARDIN, ARCHITECT
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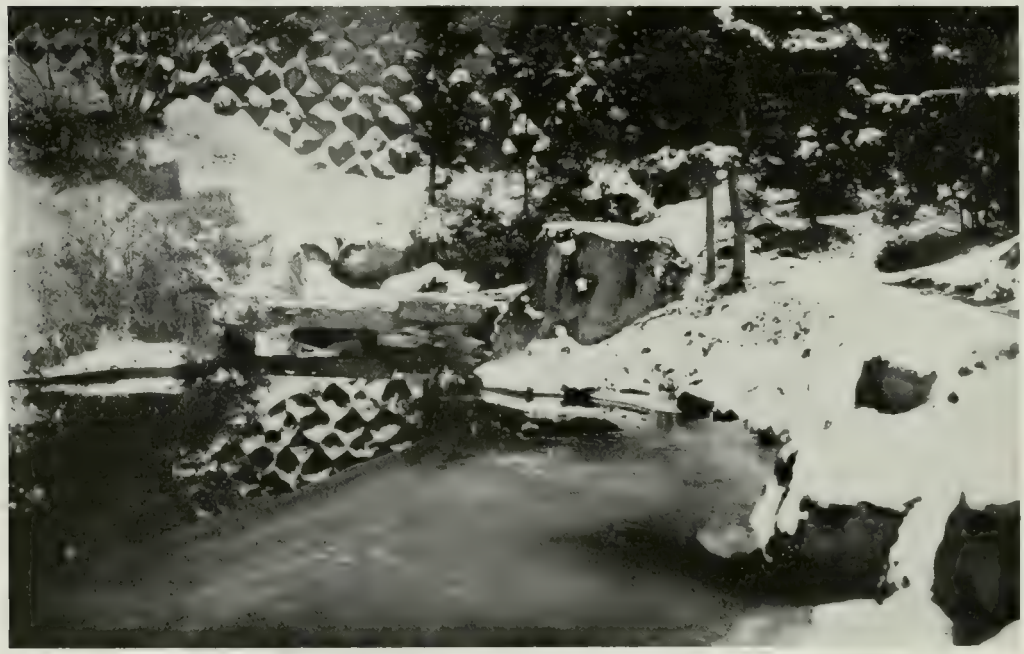
GARDEN OF HERR G. ROHDE AT HELLERUP. DESIGNED BY BIRGER ERRBOE, ARCHITECT

ROSE GARDEN AT AGGERSHVILLE, SKODSBORG. DESIGNED BY KAI NIELSON AND BIRGER ERRBOE, ARCHITECTS

RUSTIC BRIDGE IN THE GARDEN AT THE BACK OF THE TREASURE HOUSE OF THE NIKKO SHRINES, UNDER SNOW



CORNER OF THE GUEST HOUSE GARDEN OF THE NIKKO SHRINES, UNDER SNOW

NIKKO SHRINES GARDEN UNDER SNOW, WITH STONE LANTERN OF THE SHAPE CALLED YUKIMI-DORO (" SNOW SEEING LANTERN ")

BRIDGE OVER THE POND IN MR. HIRAI'S GARDEN, KYOTO

STEPPING STONES MADE OF OLD QUERNS IN THE POND OF MR. SEKI'S GARDEN IN NARA

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